MASTERPIECES IN CHINESE NATIONAL ART

中華國粹

博遠齋游氏鑑藏

張蔭椿題

Yu, Hsiao-ch'i.

MASTERPIECES

IN

CHINESE NATIONAL ART

THE COLLECTION OF MR. SEAOUK'E YUE

ILLUSTRATED BY FAITHFUL REPRODUCTIONS OF THE COLLECTOR'S ORIGINALS, WITH DESCRIPTIVE TEXT IN CHINESE AND AN ENGLISH TRANSLATION.

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序文

夫三代以上灋物、爲後世所珍者、莫過於圭璧鼎彝、然年湮代遠、兵燹水火淪喪殆盡、間有韞匵而藏、又土中新出者、好古家爭相羅致、祕不示人、卽秦漢以降金石、唐宋名畫、宋磁、元均、明窯、淸康雍時御窰之類、要皆歷代精蘊、炳炳靈靈、上爲御府供奉、下亦藏庋舊家、鳳角麟毛、市上豈易多覯、但近數十年來、變亂頻仍、御府且不能保其所藏、而故家零落、亦往往割棄其愛、輾轉求售、吾友游君筱溪、嗜古君子也、挾其眞識、遍歷通都大邑、探討古蹟、而於海內著名收藏家、如燕京端方氏、景璞蓀氏、山東陳介祺氏、江蘇潘祖蔭氏、吳大澂氏、君無不造其遺廬、目覩琳瑯滿架、古色斕斑、舉凡夏圭、商彝、周器、以及漢符、漢玉、宋五彩磁、其他古銅、古玉、古磁、古畫、遇有待價而沽者、莫不傾囊解橐、一一購歸、自三代以至淸初寶物、美備一室、古趣盎然、摩挲無間晨夕、蓋鑑別之精、搜羅之富、近時好古家稱佼佼焉、然余亦喜攷古、縹箱玉軸、等諸雲煙、初非敢懷寶而戚身、君恍然曰、天壤間法物、聚散靡常、過眼爲福、市易本不傷雅道、爰將積儲各精品、著錄成書、攝影鏤版、庶幾遇知音、公同好、況邇來海外士夫、博通淹雅、每多重譯而來、載寶而去、我豈不能攜其所有、而就彼賞晰耶、是爲序、

陰歷丙辰年八月浙江張繼曾唯庭氏識

INTRODUCTION

In studying the Chinese archæology, when one goes back to the prehistoric era before the Three Dynasties, the most valuable antiquities, from a collector's point of view, consist chiefly of the Kuei, the Pi, the Ting and the Yi—tokens of rank or sacrificial vessels. But these relics of ancient civilisation have almost become extinct, through war and devastation, fire or flood, that have intervened during these centuries. The very few that have fortunately remained—whether in the possession of some great archæologist, or being buried in the tomb of an empire builder—have been bought up by eager lovers of art, who kept them locked up in their private studios, and were thus unknown to the public. Again, if we take a later period, for instance, the bronze and stone wares of the Chin and Han dynasties, the paintings of the T'ang and Sung dynasties, the Sung porcelain, the Yuan Chün, the Ming Yao, and the Imperial pottery wares of the K'ang Hsi and Yung Cheng reigns of the late Ch'ing dynasty—all the best art productions of those generations—they have either been hidden in the Imperial household or hoarded in old aristocratic families, as difficult to see as if they were the horns of a unicorn or the feathers of the phœnix.

A great change has, however, been introduced in the world of arts for the last thirty or fourty years. The corrupt Court and government of the last of the Ch'ing rulers, the Revolution and the Republic, have brought so many changes into the social and public life of China that Imperial as well as private collections have come gradually into the market and were sold to retail dealers.

My friend Mr. Seaouk'e Yue, a connoisseur of antiquities, armed with the knowledge and experience of an expert, has visited all the important centres of this Empire in search of ancient relics. He has personally entered the rich and famous studios of the most prominent collectors such as H.E. Tuan Fang, Mr. King Pŏ Shing, Mr. Ch'en Shou Chi, Messrs. Pang Tso Ying and Wu Ta Cheng. For their priceless treasures, the Hsia Kuei, the Shang Yi, the Chou vessels, as well as the Han jade, the Sung "Wu Ts'ai" porcelain, not to mention the other bronzes, gems, potteries and pictures, provided they were obtainable at a price, he gave all his

means and bought them. On his return, his trunks were overladen with all the riches of the Nation's ancient art, and his boudoir has become an archæologist's study of the most perfect nature. There one sees a magnificent and valuable exhibition of the works and productions of the different generations, ranging from the early Three Dynastics down to the early years of the late Ch'ing period. This wonderful collection has been greatly admired by all the antiquarians of the present day, among whom I might place my humble self.

Still, when one looks at these things from another standpoint, a treasure, like beauty, "provoketh thieves sooner than gold." My friend, with this bit of philosophy in his mind, said to me: "Nothing in this world can be one's own for ever, and it is already very fortunate to have seen these things with my own eyes and I should be contented. Besides, it is not deemed low to involve one's self in any honest business transaction, and I have therefore had all my valuable antiquities photographed and printed, bonnd into an album, with notes in Chinese, together with an English translation, describing and giving the origin of each article, attached. Since for the last few years many foreign collectors have come over to this land in search of what is to them the relics of an ancient civilisation, and have purchased these at great prices and brought them back to their own museums or private galleries, I am not attempting too much to present all that I have collected during these years before their eyes, and ask for their judgment and valuation." It is, therefore, in conformity with the desires conveyed in the foregoing speech that I have written the present introduction.

By Chang Chi Tseng,
Chekiang, China,
September, 1916.

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Coloured Embroidery on blue ground, Yung Cheng Dynasty.
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THE SHANG I, A SACRIFICIAL WINE VESSEL.

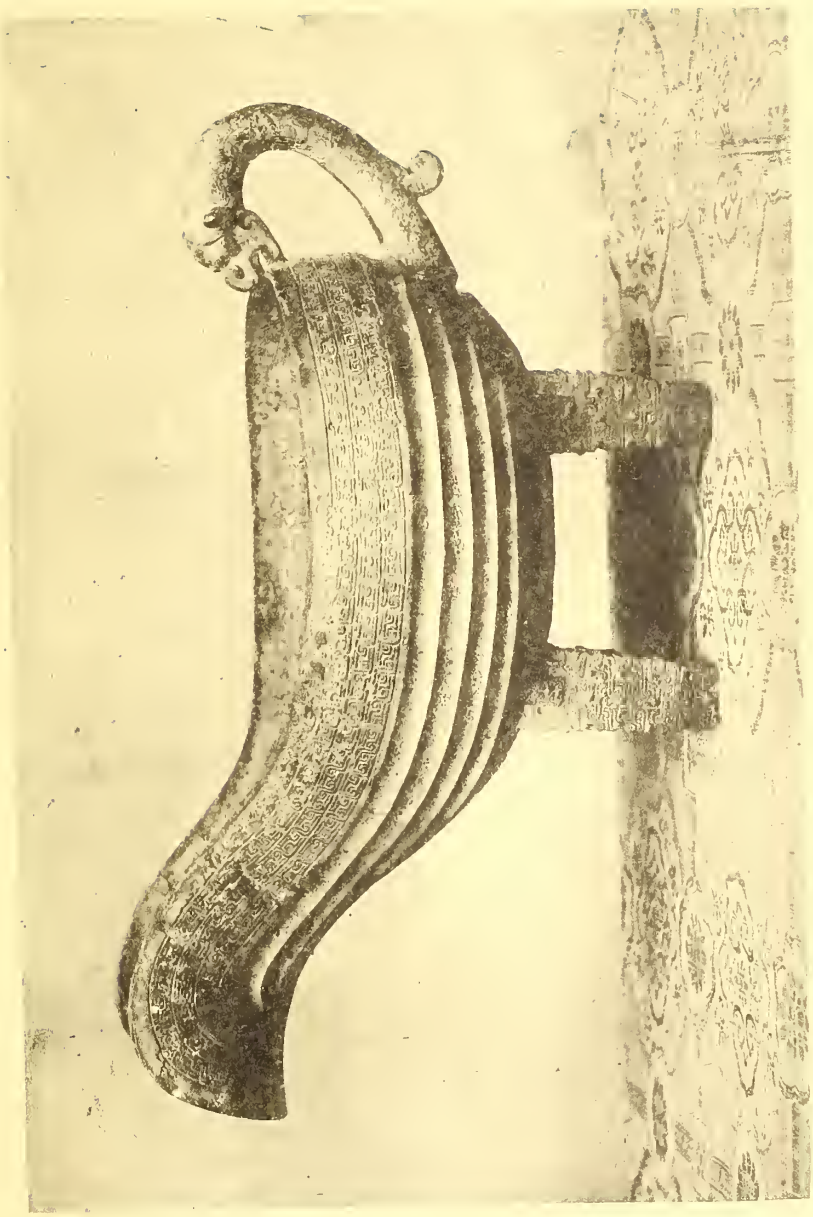
H. $6\frac{1}{5}$ in. W. $11\frac{7}{10}$ in.

This "I" was the most sacred wine vessel used in sacrificial ceremonies during the Shang dynasty. It is more than three thousand two hundred years old. Twenty years ago, it was dug out of the earth at Paochihsien under the jurisdiction of Sianfu in Shensi province. It got into the hands of Tuan Fang, then the Governor of Shensi, and was the most valuable piece of art among his collection. The body is wrapped in what seems to be a coat of mercury, and the green on the bronze is fresh and pleasant. I have recently procured it at a great price, and it is indeed a rare treasure.

商彝

此彝乃商朝最上之品迄今有三千二百餘年二十年前在陝西西安府寶雞縣出土後爲陝西巡撫端方寶藏端氏收藏古銅最富未有如此花紋色澤週身水銀裹翠录欲滴精美完全在端氏所藏推爲第一今不惜重資得此洵堪寶貴

英尺 高六寸二分 寬十一寸七分



Chow Dynasty: **1122-255 B.C.**

Description: **Chow Yi (a hand basin of the Chow Dynasty), measuring 8.6" by 1'3.3".**

Chow Yi, the utensil of the Chow Dynasty, was dug out from the earth in Sianfu, Shensi Province. Twenty years ago, it was the property of the distinguished connoisseur of metallic wares and stones in the Province of Kiangsu, Mr. Pan Tsu Yin, who was the President of a certain Board. The whole utensil is covered up by a greyish green colour, having been separated from its mould. The engravings are fine and Seal Characters are found in the interior. It is large in size, but thin in quality. It is now over two thousand seven hundred years old, being so rare and fine that it has no equal.

周匜

周匜乃周代器銘也出土於陝西西安府二十年前爲江蘇金石家潘祖蔭尙書所得此器週身灰青裹脫胎花紋極細裏有篆文器大質薄迄今有二千七百餘年世頗罕有無與其匹實爲佳品也

英尺 高八寸六分 寬一尺三寸三分



THE "PAI TSO PAO" GOBLET, CHOU DYNASTY.

H. 8½ in. W. 6 in.

This goblet was used in offering sacrifice to the Gods in the Chou dynasty. The three words "Pai Tso Pao," written in ancient characters, prove that it belonged to the "Three Dynasties." The goblet has a cover, and on both this and the body are seen embossed lines that are plainly marked. Being under earth for so many years, the body is wrapped up in a coat of dark green, brightened here and there by signs of quicksilver. More than two thousand seven hundred years have passed, so this antique is of unusual value.

白作寶角

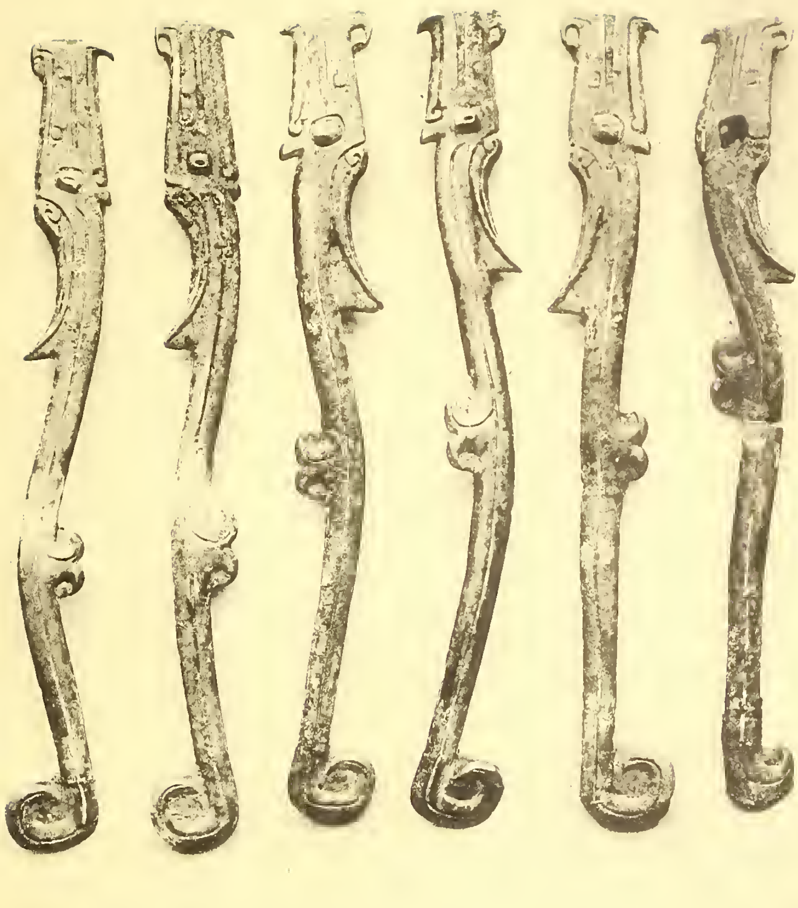
周朝之角昔天子祭天之用身有篆文白作寶三字知爲三代之器銘也此角上有蓋蓋及身圍有凸花紋甚屬生辣青綠滿身且有水銀裹入土年久所致迄今有二千七百餘年尙稱完全頗屬難得之品極爲貴重

英尺 高八寸五分 寬六寸

4



4



THE ORNAMENTS OF A WAR CHARIOT.

Chou dynasty. (Thirteen in all.)

In olden time battles were conducted in close range and soldiers and men fought one another face to face. The generals manoeuvred their troops from their chariots drawn by chargers, and these chariots were richly ornamented. These ornaments were evidently left in the battlefield when the generals took their flight in a hasty retreat, and have been buried in the earth for more than two thousand seven hundred years. They were excavated from Shensi; the bodies are covered in a coat of dark muddy green and show signs of quicksilver. Such ornaments are frequently seen, but not of such big size.

周戰車器

周戰車之器也昔國有戰爭將帥對壘俱登車相敵此車上裝飾之件凡敗北者往往遺棄入土埋沒迄今有二千七百餘年之久得於陝西週身青綠水銀裹花紋精細且小件或易偶得若此大件實爲世所罕見洵甚珍貴

共計十三件

Plate 5



A 16.481

B 16.482

C 16.483

THE TIGER TALLY, OF THE HAN DYNASTY.

H. $1\frac{3}{10}$ in. L. $4\frac{2}{5}$ in.

This Tiger Tally is more than two thousand years old. There are inscriptions on the back, and the two words "Heh Tung" on the front, meaning "agreement." It was excavated about twenty years ago, and has been treasured in the studio of the well-known connoisseur Chen Chieh Chi, as is shown by the box which bears the seal of "Fu Chai's collection: the tortoise and the fish series." The Tiger Tally of the Han dynasty had two halves and was used for conducting campaigns in a war. The field-marshal kept one part, and the Government the other. The two parts were compared whenever there was any transfer, and sometimes, during great battles and disorder, these two halves never came together, and a Tiger Tally gradually lost its duplicate piece in after years.

THE TIGER TALLY OF THE GOVERNOR OF WU LING.

H. 1 in. L. $2\frac{3}{5}$ in.

This Tally, also of the Han dynasty, has the four characters "Wu Ling, Left No 2" on the front, which were inlaid in silver. ~~The jade~~ is of a mixed colour of red and green, and was the treasure of H. E. Wu Ta Cheng some twenty years ago. A note giving the origin and history of the Tally was inscribed on the cover of the box by him. It is indeed a valuable piece of antique, deserving to be esteemed.

THE TIGER TALLY OF THE HAN DYNASTY.

H. $1\frac{3}{10}$ in. L. $4\frac{2}{5}$ in.

This Tally of the Han dynasty was excavated some twenty years ago, having the nine words: "Ho Ping Yi Yu Cheng Lien Shua Hu Fu" on the back and the four letters "Ho Ping Chun You" on the front—all being inlaid in silver. It was kept by some general of the Ho Ping District. The whole body is wrapped in a coat of brilliant green. It was also in the collection of Wu Ta Cheng, and has been placed together with the Wu Ling Tally in one box. It is suggested that the Tallies were given out by the famous tyrant Wang Mang, who lived in that period. This bit of romance adds even more value to the already valuable piece of art.

漢虎符

漢虎符至今有二千餘年背上有字腹上有合
同二字滿身土骨鎦金出土約二十餘年爲山
東雜縣金石家陳介祺所藏其匣上有陳介祺
印章曰簠齋藏虎龜魚符之印即其自刻也又
攷漢虎符合二爲一乃漢代兵符凡領軍出征
者將帥得其一政府留其一遇有徵調出入相
對若逢亂時往往離而不復合年湮代遠難得
其全然得其半已足寶貴矣

英尺 高一寸三分 身長四寸四分半

漢武陵太守虎符

漢虎符至今亦有二千餘年背上有字腹上有
武陵左二四字均以銀絲爲嵌表裏紅綠於二
十年前爲江蘇金石家吳大澂中丞所藏並攷
其符所自出題識匣上洵屬古物實爲罕有之
珍

英尺 高一寸 身長二寸六分

新莽河平郡羽貞連率虎符

漢虎符至今亦有二千餘年出土亦二十餘年
背上河平邑羽貞連率虎符九字腹上有河平
郡右四字以銀絲爲嵌週身翠綠亦吳中丞大
澂所藏與武陵太守虎符同置一盒考定其爲
莽器傳世不多符尤僅見洵堪珍貴

英尺 高一寸三分 身長四寸四分

6



THE SHANG GOBLET.

H. $10\frac{1}{5}$ in. W. $5\frac{3}{5}$ in.

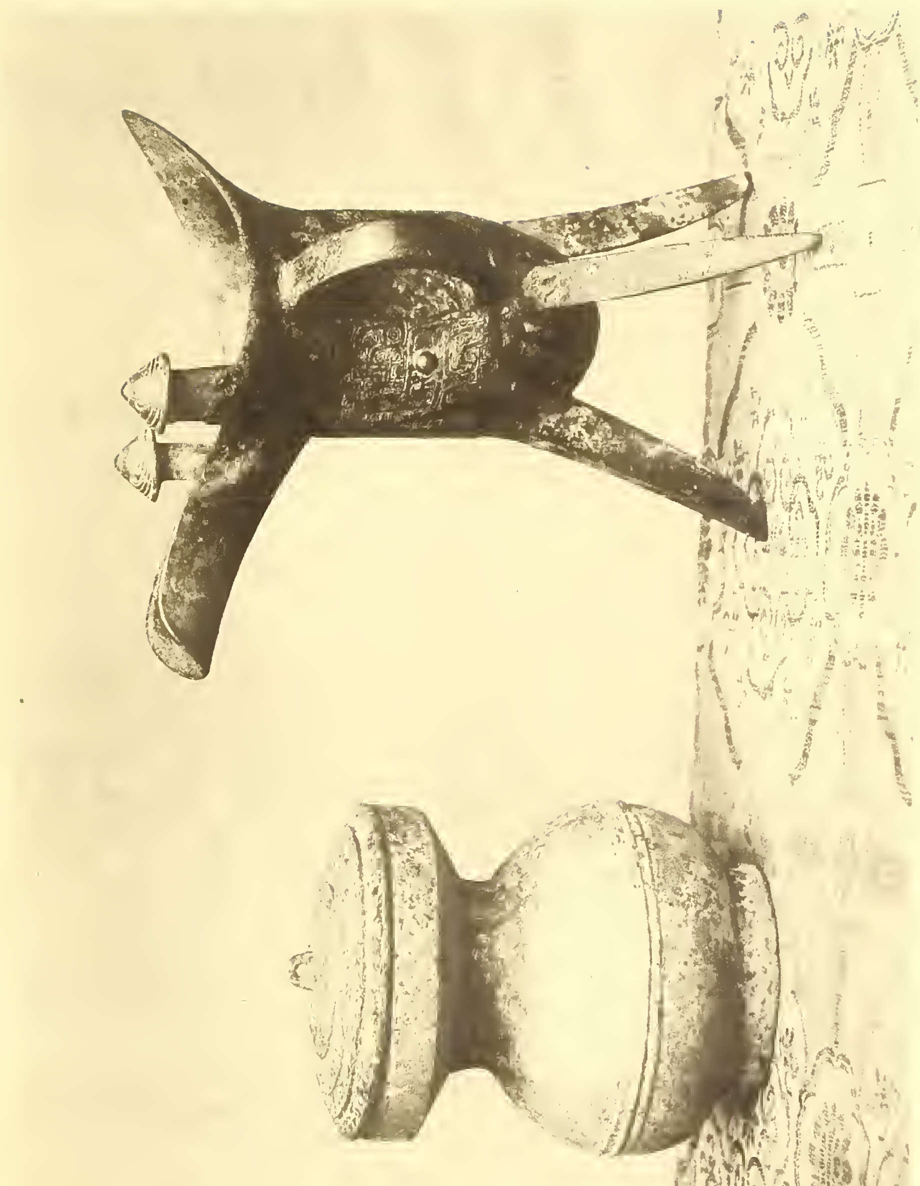
This Shang Goblet was excavated at Sianfu, in Shensi province, a little over ten years ago, and has interesting relics right at the bottom. It is marked with showy floral lines, and the body is mottled in emerald green, with here and there some dabs of dark vermilion.

The ware is of an age more than three thousand and two hundred years,—quite a valuable piece of art.

商觚

商觚亦陝西西安府出土約十餘年有文在足花紋生辣翠綠滿身間有硃紅迄今有三千二百餘年甚屬佳品

英尺 高十寸二分半 寬五寸六分半



THE SHANG CHIO, A WINE-CUP.

Shang dynasty. H. $7\frac{1}{10}$ in. W. $6\frac{1}{10}$ in.

This wine-cup of the Shang dynasty was dug out of the earth at Sianfu, Shensi, and is now more than three thousand two hundred years old. It was procured from some great connoisseur of art and its value surpasses that of the Chiu or the Pi. The Shang dynasty used the Chio as the Chou dynasty used the Tun—also for meat offering at sacrifices.

THE CHUNG GOBLET, HAN DYNASTY.

H. $5\frac{1}{10}$ in. W. 4 in.

This Han goblet was excavated from Pochihsien in Shensi province some twenty years ago. It assumes the shape of a kettle, and the whole surface is mottled in green and silver. The colours would certainly not be present if the goblet had not been under the earth for more than two thousand years. It is indeed a rare antique.

商爵

商爵亦陝西西安府出土乃商之酒器也迄今有三千二百年往歲得於好古家貴逾球璧又攷古銅器周多敦商多爵此爵花紋精細朱翠斑斕尤爲難得

英尺 高七寸二分 寬六寸二分

漢鍾

漢鍾陝西寶雞縣出土約二十餘年形似壺週身水銀結綠非入土二千年不能有此色也誠不易得當寶藏之

英尺 高五寸一分 寬四寸



THE CHOU K'O (CAUDRON).

H. $5\frac{1}{10}$ in. W. $7\frac{1}{2}$ in.

The Chou K'o was taken out of the earth from the province of Kansu, in the west of China. Made in the Chou dynasty, it is now more than two thousand and seven hundred years old. The body is full of black, silvery mottled marks, which proves that it has been in the earth for many, many years. The Chou dynasty had this K'o as the Han had the Ting (a sacrificial vessel), but the article was never used again after the downfall of that dynasty. It is not surprising to see that the K'o is so much valued by art collectors.

周鬲

周鬲甘肅省出土周時所製至今已二千七百餘年週身黑水銀裹爲入土甚久之證漢時有鼎而無鬲此製惟三代有之流傳至今極不多覯宜爲海內所珍

英尺

高五寸一分

寬七寸五分



A SWORD HANDLE, INLAID WITH GOLD.

Han dynasty.

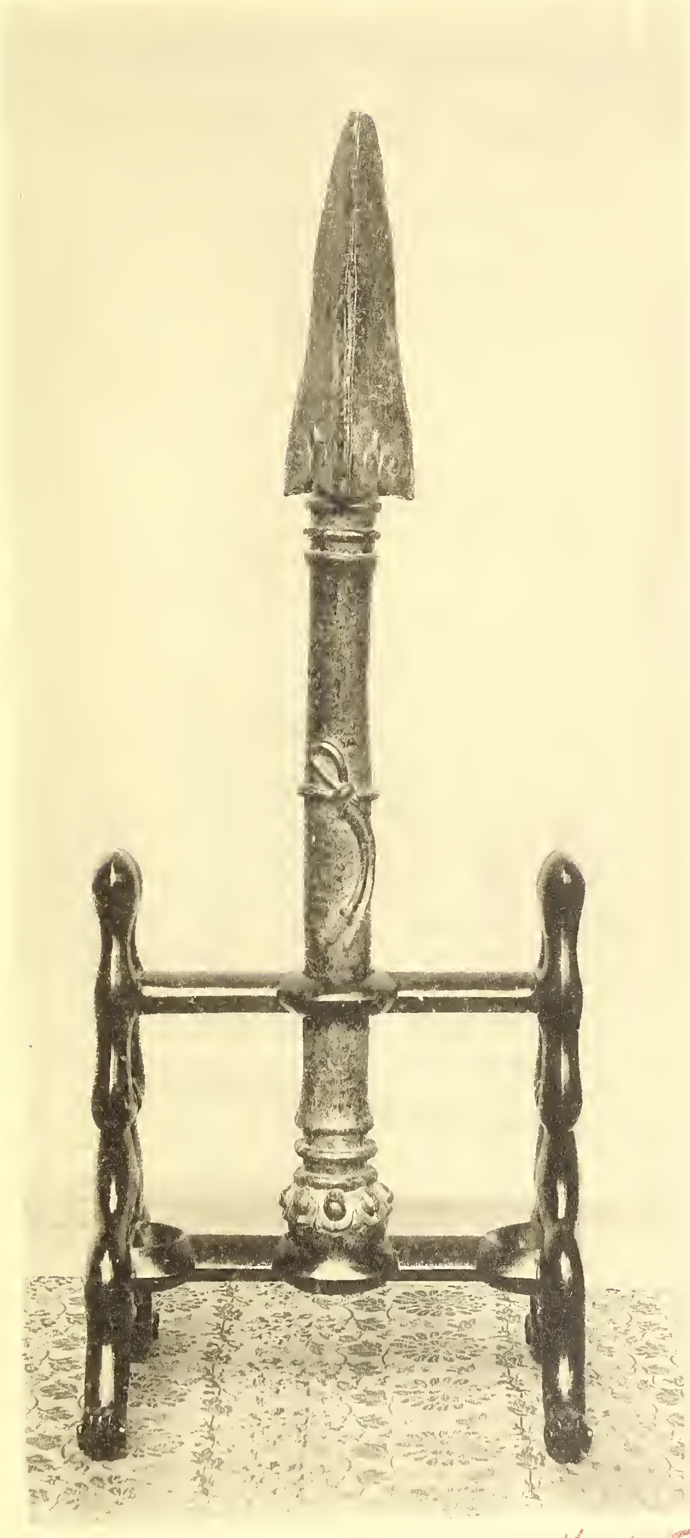
H. 4½ in. W. 2½ in.

This richly ornamented handle of a sword was excavated from Shansi, and was in the Han dynasty the property of some great wealthy general. The top of the handle takes the form of a coiled dragon, entirely inlaid with fine gold threads. This antique, of a date more than two thousand years ago, is not to be compared with the ordinary sword handles.

漢鎏金劍把

漢鎏金劍把出土于山西乃漢大將佩劍之把也首作虁龍盤舞之狀中嵌金絲極其精細非尋常劍把所能比世所罕見迄已二千餘年之久實屬可貴佳品

英尺
高四寸四分
寬二寸四分



16.485

AN OLD WEAPON OF THE HAN DYNASTY.

H. 3′2½″ W. 5″.

This curious weapon is triangular on the top, round — in the form of a ball — at the bottom, and the handle is decorated in gold. It looks like a mallet, without a handle: and a baton, except that the body is too short. It was evidently a weapon employed by the knights of those days. From its valuable decoration and workmanship, there is no doubt that the thing did not belong to any commoner. It is more than two thousand years old, in every sense a priceless antique.

漢銅兵器

此漢銅兵器首作三角尖形柄中笵花下作球形如椎而柲如杵而刃短當爲武士所執刻花鎏金其時製造極爲珍重非尋常人所能用也迄今有二千餘年洵屬可貴

英尺 高三尺二寸六分 寬五寸

11



16.697
a+B

16.697
a&B

A TURQUOISE TIGER TALLY.

Ming dynasty, 1366-1642 A.D.

H. $1\frac{1}{5}$ in. W. $2\frac{2}{5}$ in.

This Tiger Tally was a reproduction made in the Ming dynasty after a Tally of the Han period. A Tally was divided into two halves, one of which was entrusted to the official, and the other was used by him for giving any order to have something performed. It is made of turquoise and carved into the form of a tiger. Even this reproduction dates quite five hundred years back.

綠松石虎符

此虎符乃明仿以綠松石琢成漢式虎符其用與漢同亦屬不多之品迄今有五百餘年甚可貴也

英尺 高一寸二分 身長二寸四分

明 西歴一千三百六十六年至一千六百四十二年



16.490

THE HSIA TING.

L. 1′9″ W. 4″.

This Hsia Ting was excavated from Shensi. The jade substance is of a pure white colour, possessing nevertheless some red tint which was caused by its contact with the earth. The shape of a Ting resembles that of a Kuei, but is bigger in size. It also looks like a knife, but has no blade. It was an ornament which ancient emperors attached on their girdles. It dates more than three thousand years ago, and was procured from Peking with great difficulty.

夏珽

夏珽出土于陝西玉質純白入土年久琀有紅色形似圭而大似刀而無刃中有三孔此古天子繫于衣帶之間世頗稀少極堪寶貴迄今已三千數百餘年誠爲無雙精品不惜重貲獲于北京

英尺 長一尺九寸 寬四寸



16.491

Chow Dynasty: **1122-255 B.C.**

Description: **Chow Yah Chang (a sceptre of the Chow Dynasty), measuring 1′5.2″ by 3.4″, dug out from the earth in Shansi.**

The black jade resembles the horn in quality, while its colour is like that of lacquer. It was used by the ancients in summoning troops and in making war preparations. Its end is like that of a sword, but no blade is on both sides. It has been miscalled by the people as a jade knife, and being over two thousand seven hundred years old, it is a rare article.

周牙璋

周時牙璋山西出土黑玉質如角色似漆乃牙璋也古以起軍旅以治兵守首似刀而旁無刃俗以爲玉刀誤矣迄今有二千七百餘年實不可多得之品

英尺 長一尺五寸二分 寬三寸四分

14



16.492

Chow Dynasty: 1122-255 B.C.

Description: Chow Yah Chang (a sceptre of the Chow Dynasty), measuring 1′2.3″ by 2.6½″, also dug out from the earth in Shansi.

The jade is black in colour, resembling horn or lacquer. It is the same as the one preceding in measurement and in use. It is a rare article, for it is over two thousand seven hundred years old.

周牙璋

周牙璋亦山西出土玉黑如角似漆尺寸之大較前相等其用亦同迄今有二千七百餘年甚屬難得之品

英尺 長一尺二寸三分 寬二寸六分半



16.493

Chow Dynasty: 1122-255 B.C.

Description: Chow Yah Chang (a sceptre of the Chow Dynasty), 10.4" by 2.5½", also dug out from the earth in Shansi.

It is the same as the preceding one in use, but somewhat smaller in measurement, being an article of the period previous to the Ts'in and Han Dynasties. It is a rare thing, for it is more than two thousand seven hundred years old.

周牙璋

周牙璋亦山西出土其用與前同此尺寸較小乃爲秦漢以前之物迄今有二千七百餘年世所罕見之珍

英尺 長十寸四分 寬二寸五分半

16



16.494

16.495

A
16

B
16

Chow Dynasty: 1122-255 B.C.

Description: Chow Yah Chang (a sceptre of the Chow Dynasty), measuring 10.3″ by 2.1″, dug out from the earth in Shansi.

It is thin in bulk and the jade is black, resembling horn or lacquer in quality. It was used by the ancients in summoning troops and in making war preparations. Thus it is like spear or lance in form. It has been miscalled by the people as a jade knife. Judging from its small size, it is believed to be an article of the time after the period of Tung Chow. It is a rare and invaluable article, for it is over two thousand seven hundred years old.

Description: Chow Yah Chang (a sceptre of the Chow Dynasty) measuring 10.7″ by 2.5″.

This sceptre, like the one preceding, is an article of the latter part of the Chow Dynasty. It is a rare and fine article for it is over two thousand seven hundred years old.

周牙璋

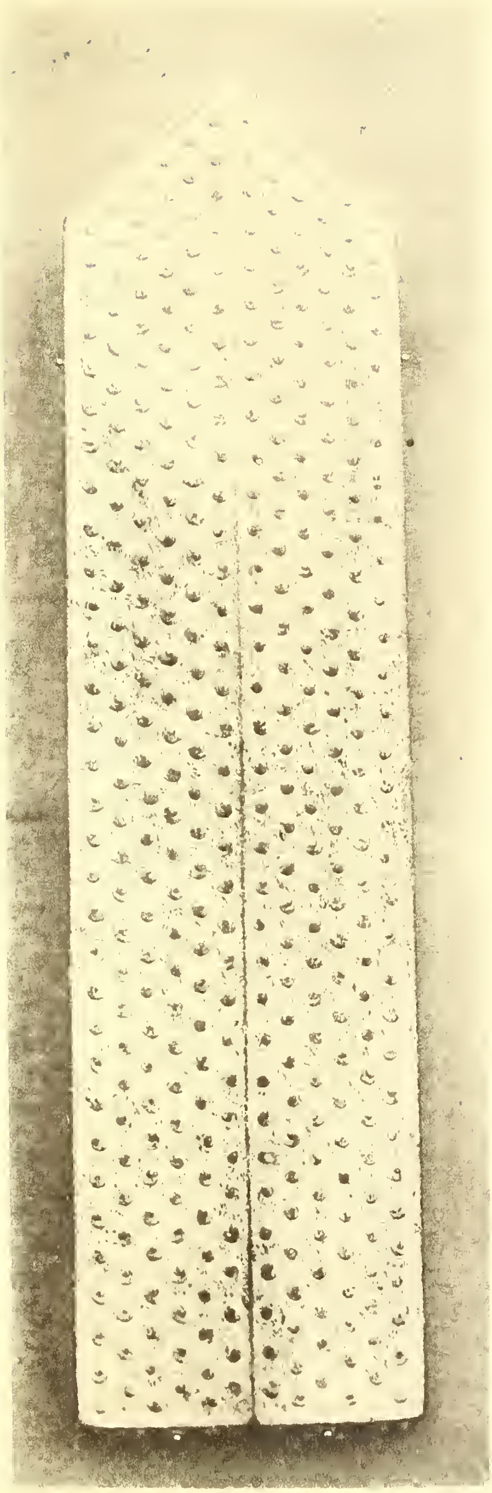
周牙璋山西出土體薄玉黑質如角似漆此璋古時亦起軍旅治兵守之用故與戈戉之制略同俗稱玉刀誤矣此尺寸之小當爲東周以後之物迄今有二千七百餘年不可多得洵爲佳品

英尺 長十寸三分 寬二寸一分

周牙璋

此璋與上同亦晚周之器及今亦有二千七百餘年屬爲佳品當可貴也

英尺 長十寸七分 寬二寸五分



16,496

THE KU KUEI, CHOU DYNASTY

H. $10\frac{1}{2}$ in. W. $2\frac{3}{5}$ in.

This Ku Kuei of the Chou dynasty was excavated in Shensi province. The jade is of a white tint, and the surface is covered with marks representing grains of rice. A thin tissue of earthen mould covers the Kuei, which has no blotches. This Ku Kuei was a badge of rank and dignity employed by an ambassador when he went on a commission abroad. It is now more than two thousand seven hundred years old.

周穀圭

周穀圭乃陝西出土玉質白滿綴穀形外起霜皮一無斑駁此穀圭周時卿大夫出使所持之節迄今有二千七百餘年世頗稀少不易得當爲貴品

英尺

高十寸五分

寬二寸六分



16.497

GEM SCEPTRE OF THE CHOU DYNASTY.

H. $9\frac{9}{10}$ in. W. $2\frac{2}{5}$ in.

This gem sceptre, known as the "Yen Kuei" of the Chou dynasty, was excavated from Loyang in Honan. The jade is of a brown colour like an old blood stain. The Kuei was a gem-token conferred by the Emperor to his ministers, etc., as a sign of dignity and authority; and when a Kuei is pointed at the top it was called a Yen Kuei. This example was evidently used by some great official of the Chou dynasty, some two thousand and seven hundred years ago.

周琰圭

周琰圭出於河南洛陽土玉黃如血
牙似赭石甚佳圭有棱角乃爲琰圭
周時亦卿大夫將事之圭若此世頗
難得迄今已有二千七百餘年實屬
罕有之珍

英尺
高九寸九分
寬二寸四分



16.498

A JADE KUEI OF THE HSIA DYNASTY.

H. $6\frac{3}{10}$ in. W. $4\frac{1}{2}$ in.

This Kuei was a badge of rank of some great official of the Hsia dynasty. It was excavated from Hsiaki in Chekiang province, some ten years ago. The colour of the jade is pure white, but is mottled in various shades of red and yellow owing to its having come into contact with the earth. In olden time, the Kuei of the Emperor had its hole in the centre, and that of the ministers had it at the bottom, as is shown by the present example. It has been remarked that this is a medical implement, called the "medicine spade," but that is only a false allusion. It is more than three thousand seven hundred years old, and is not often seen in the market.

夏圭

夏圭於浙江下溪出土已十有餘年玉質白有土浸透有紅黄彩色乃夏諸侯所執之圭也古天子之圭孔在中此諸侯圭孔在下俗以藥鏟呼之誤矣迄今有三千七百餘年爲世希罕實屬寳貴

英尺 高六寸三分 寬四寸五分



16.499

A JADE ORNAMENT OF THE HSIA DYNASTY.

H. $2\frac{2}{5}$ in. W. $3\frac{1}{2}$ in.

This jade ornament of the Hsia dynasty is called a "Tsu Ts'ung," and was excavated at Hsiaki in Chekiang province some twenty years ago. The jade is of a white colour, and looks like lime-stone, after having been buried under the earth for more than three thousand seven hundred years. The colour is, however, not dull, but prettily toned. In the centre of the four corners, there is the trace of a ribbon mark, showing that it was tied to the girdle by means of a ribbon. Ts'ung was a badge of rank and a symbol of good omen, and was carved out of jade, in the form of a "Che Kan," a certain part of the wheel of an ancient Chinese chariot.

夏組琮

夏組琮浙江下溪出土約二十餘年白玉土浸若石灰隱隱彩色甚屬佳品此琮四角之中留組繫痕其爲組琮夏器也琮亦瑞玉大八寸似車釭今俗稱爲扛頭迄今有三千七百餘年得於浙頗爲貴品

英尺 高二寸四分 寬三寸五分



16.500

A JADE TSU TS'UNG OF THE HSIA DYNASTY.

H. $3\frac{1}{10}$ in. W. $3\frac{1}{5}$ in.

Some twenty years ago this jade ornament, called the Tsu Ts'ung, was excavated from Hsiaki of the Chekiang province. It is very seldom to find it in the present state, having the earth moulds all saturated into the jade substance, giving it the appearance of a limestone. The red tints, like vermilion, make it look beautifully artistic. It is of a date more than three thousand seven hundred years ago.

夏組琮

夏組琮亦浙江下溪出土約二十餘年玉身土浸若石灰爲最難得此紅色若硃尤爲綺麗迄今亦有三千七百餘年無上貴品

英尺 高三寸二分 寬三寸一分



16.501

KUNG PI, OF THE CHOU DYNASTY.

Diameter $10\frac{1}{2}$ in. Thickness $\frac{2}{5}$ in.

This jade Kung Pi was excavated in Shensi province. The colour is pale purple, and the surface is decorated with two dragons. It is known as the "Chang Pi" — used by vassal states in paying homage to the Emperor. It is now more than two thousand seven hundred years old; and it is not easy to discover in the market a Kung Pi of such a large size.

周大拱璧

周拱璧陝西出土蒼玉上琢龍文乃蒼璧也古之諸侯享天子所用迄今有二千七百餘年近世所見無更大於此者自是貴重

英尺 厚四分五 徑十寸五分



THE KUNG PI, SHANG DYNASTY.

Diameter 8 in. Thickness $\frac{2}{5}$ in.

This circular jade badge, known as the Kung Pi, was dug out of the earth in Chekiang province. The colour is pale purple, what the ancient people called Chang Pi. This well-known piece of antique was used as a token of tribute paid to the Emperor by his vassal states. The example shown here is covered with mud stains, and as it has been under the earth for more than three thousand years, there are signs of quicksilver that has saturated into its body.

商拱璧

商拱璧出土於浙江色青卽古稱蒼璧也亦諸侯享天子所用此璧土花斑駁隱隱有水銀浸爲入土迄今有三千餘年可稱佳品

英尺 厚四分 徑八寸



16.503

KUNG PI OF THE SHANG DYNASTY.

Diameter $6\frac{3}{5}$ in. Thickness $\frac{3}{10}$ in.

This Kung Pi of the Shang dynasty was also excavated from Anki in Chekiang province, and is now more than three thousand years old. This piece of jade is of a pale-coloured stone, and has mysterious colours that give it a brilliant and translucent appearance. Not many of such a precious piece of stone are to be found among the dealers of ancient relics.

商拱璧

商拱璧亦浙江安溪出土及今有三千餘年此玉質青有異彩精氣內充寶光外耀誠不可多得之佳品也

英尺 厚三分半 徑六寸六分半

6??



16.504

A JADE KUNG PI, SHANG DYNASTY.

Diameter 7 in. Thickness $\frac{3}{10}$ in.

This circular jade ornament, with a hole in the centre and decorated with two dragons, is what is known as the "Kung Pi" of the Shang dynasty. It was excavated at Anki in Chekiang province, about ten years ago, and dates back more than three hundred decades. The jewel is of a pure white jade, with blotches of mud stain and a wonderful radiance.

商拱璧

商拱璧亦浙江安溪出土迄今有三千餘年元玉土花斑駁有異彩俱佳約十年前所得亦爲世所罕見

英尺 厚三分半 徑七寸二分



16.505

THE KUNG PI, OF HSIA DYNASTY.

Diameter 6 in. Thickness $\frac{2}{5}$ in.

This circular jade Kung Pi belongs to the Hsia dynasty, and was dug out from the ground at Huangling, Hsiaki, in Chekiang province. This jade is coloured with the curious tints of the earth; one side like the autumn mallow, and the other like the winter maple. More than three thousand seven hundred years have elapsed since it was first made.

夏拱璧

夏拱璧亦浙江下溪皇林出土也此玉質琀有色一面如秋葵一面如冬楓乃土中之異彩三千七百餘年流傳至今尤爲難得

英尺 厚四分 徑六寸七分



16.506

KUNG PI OF THE HSIA DYNASTY.

Diameter $6\frac{3}{5}$ in. Thickness $\frac{2}{5}$ in.

This Kung Pi, like many of its kind, was also dug out of the earth at Huangling, Hsiaki, in Chekiang province. The jade substance contains a fine lustre that gives forth brilliant lights of five colours. It is besides covered with mud stains that well bespeak its antiquity of a period more than three thousand seven hundred years.

夏拱璧

夏拱璧亦出浙江下溪皇林土內此玉質蒼老瑲有五彩異色又有土花滿蝕世頗稀少及今亦有三千七百餘年之久誠屬絕品

英尺
厚四分
徑六寸三分



16.507

KUNG PI, OF THE HSIA DYNASTY.

Diameter $5\frac{7}{10}$ in. Thickness $\frac{3}{10}$ in.

This circular pattern, representing two dragons, made of jade, was dug out of the earth from Hsiaki in Chekiang province. Some three thousand and seven hundred years ago, it was used as a burial souvenir. When the Emperor died, all the high dignitaries of the Court were obliged to present jade ornaments for the burial ritual. The great Yu, Emperor at that time, held a levee in this corner of Chekiang, and died there. After these thousands of years, the jade once more made its appearance, through an excavation which took place some time ago. The stone is of a white colour, and its substance resembles that of limestone, full of mysterious lights of a yellowish green hue.

夏拱璧

夏拱璧出土於浙江下溪乃葬器也及今有三千七百餘年上古天子葬諸侯必賻以玉時禹王會諸侯於會稽後葬於是處歷年既久始獲出土況此玉質白土性若石含灰有黃綠異彩尤爲上品

英尺 厚三分半 徑五寸七分



16.508

THE KUNG PI, SHANG DYNASTY.

Diameter $5\frac{7}{10}$ in. Thickness $\frac{3}{10}$ in.

This circular jade ornament, known as the "Kung Pi," was excavated from Anki in Chekiang province, three years ago. The stone substance is of a green hue, full of fancy lines made by its being in contact with the earth. Various shades of light and degrees of brilliance are to be seen in the pattern.

商拱璧

商拱璧出於浙江安溪土乃三年前得此碧玉質有土花內瑲諸色光彩迄今有三千餘年亦不易得之品

英尺 厚三分 徑五寸七分半

6L 3/2

50



16.509

THE CHOU HUAN

Diameter 5 in. Thickness $\frac{1}{6}$ in.

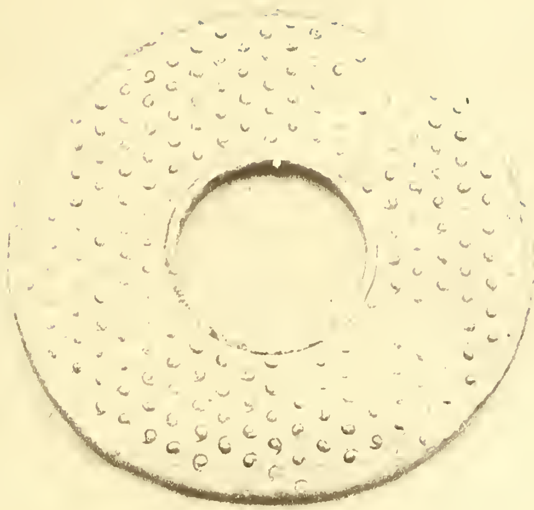
This Chou Huan, something after the form of a bracelet, was dug out of the earth at Loyang, Honan. The colour is yellow like old ivory, and with mottles that take the dark brown shade of blood stain. The Huan was an ornament made in the Chou dynasty for decorating the girdle and hung just below the wearer's waist. It is now more than two thousand seven hundred years since it was first put under the earth in a burial.

周環

周環乃河南洛陽出土黃如血牙如赭石此孔與兩邊之肉相等故名曰環周制環在衣帶間繫於人身迄今有二千七百餘年之久不易多覯

英尺
厚二分半
徑五寸一分

51



16.570

THE KU PI, A JADE BADGE OF THE CHOU DYNASTY.

Diameter $3\frac{7}{10}$ in. Thickness $\frac{1}{10}$ in.

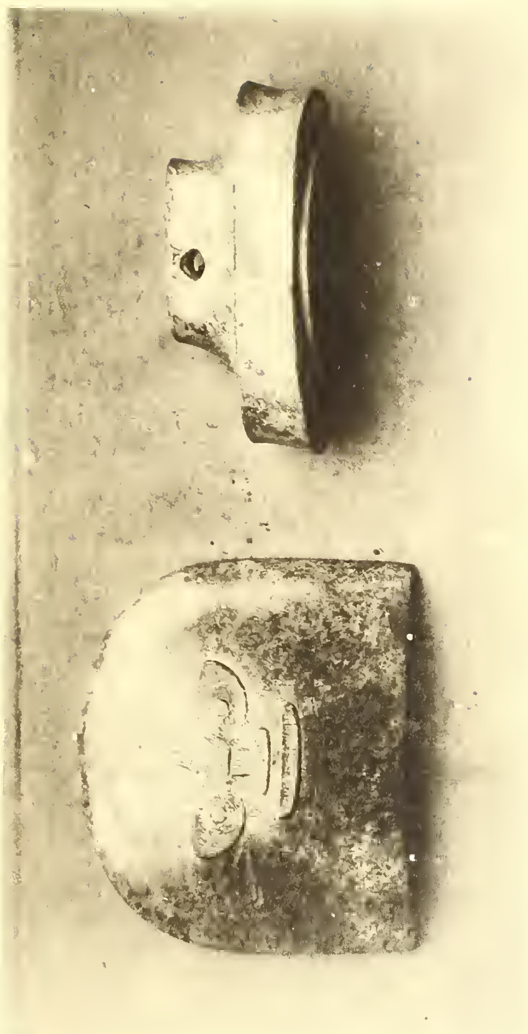
This Ku Pi of the Chou dynasty was used as a badge of rank by a viscount. It was made of jade, and mottled with designs resembling grains of rice, from which origin its name was derived. The one here exhibited came from Sianfu in Shensi province, and has been formerly treasured in the Studio of H. E. Wu Ta Cheng, a well-known art collector of Kiangsu. The jade is white, thoroughly dressed in earth ingredients, and shows traces of blood stains that have saturated the stone. Grains of rice are engraved on the surface, identifying the badge of a viscount. The thing is more than two thousand seven hundred years of age and is really a rare specimen of its kind.

周穀璧

周穀璧乃陝西西安府出土舊爲江蘇金石家吳大澂中丞所藏玉質白土皮厚結瑲有紅色映光俱透上琢穀形乃爲周時諸侯子男之璧及今有二千七百餘年如此瓌寶珍同拱璧

英尺 厚一分半 徑三寸七分

32



16.511

16.512

A JADE ORNAMENT FOR THE COAT-OF-MAIL.

Hsia dynasty.

H. $2\frac{1}{2}$ in. W. $3\frac{1}{10}$ in.

This piece of ancient ornament was excavated from Hsiaki in Chekiang province, and dates back more than 3,700 years. The jade is of a gray colour, carved pointed on the top and into the face of a tiger at the bottom. It was used by ancient warriors for ornamenting their coats-of-mail, and has been declared as the "Hou Hsing Yu" — a piece of jade for protecting the heart against injuries. In the Chou dynasty, this kind of ornament used to be made of brass, but that of the Hsia dynasty was invariably of jade.

THE HSIA PI.

H. $1\frac{1}{5}$ in. W. $2\frac{7}{10}$ in.

This Pi of the Hsia dynasty was an ornament for the scabbard. In olden times, the sword had both the handle and the scabbard decorated with jewels and precious stones. The Chou dynasty marked these stones with floral designs, but the one here exhibited has no such designs and belongs therefore to the Hsia dynasty. It was excavated from Hsiaki some ten years ago. The jade takes the colour of the earth, and it is only natural since it has been under the earth for three thousand seven hundred odd years.

夏戎服飾

夏戎服飾出土於浙江下溪及今亦有三千七百餘年此玉灰色上挫角下方琢虎面乃古武人甲胄上之飾或曰古時護心玉也攷商周時祇有銅作未有如此玉者實爲夏時所有不可多得之珍品

英尺 高二寸五分半 寬三寸一分

夏珌

夏代之珌乃佩刀下飾也十餘年前出土於浙江下溪自夏代至今已有三千七百餘年玉色如灰足證入土年久古刀柄大概用玉周制有花此無花紋其爲夏器無疑

英尺 高一寸二分 寬二寸七分



16513

A JADE TORTOISE, HAN DYNASTY.

H. $2\frac{2}{5}$ in. W. 2 in.

This jade ornament, in the form of a tortoise, is of the material that is known as the "Han Yü." It was excavated from Shensi, and is more than two thousand years old. The stone itself has red lines that resemble the form of a tortoise; hence it was carved into a tortoise, as an ornament for the girdle, used in olden time when men were clad in long, flowing robes. The ancient people believed that a tortoise lives one thousand years; thus it was regarded as a symbol of longevity. This exhibit was collected some ten years ago, quite by accident.

漢龜

漢玉龜佩乃陝西出土及今二千餘年元玉有赤文色如龜故琢龜形此漢佩也古以龜爲壽亦曰龜年取其長壽之意於十年前得之甚屬珍貴

英尺 高二寸四分 寬二寸

34



A JADE GOBLET.

H. 7 in. W. $3\frac{1}{4}$ in.

This goblet of jade stone was buried in an old grave and was excavated in the time of Emperor Chien Lung, in the Ch'ing dynasty, at Sianfu of the Shensi province. The stone is as white as marble, but being a "Han Yü," it is mottled in red blotches. The whole body is decorated in relief, showing dragons dancing in the clouds. The workmanship is extremely artistic. Inside the mouthpiece there is engraved a poem written by Emperor Chien Lung, very seldom seen with such things. This valuable treasure was once among the collection in the Imperial Palace, from where it was bought some time ago.

漢玉角杯

漢玉角杯乾隆時出土于陝西西安府質白瑲有紅色滿身凸花雕鏤夔龍翔舞雲間做工極細口內刻有乾隆御題詩句世所罕有前清內府所藏今得于京都甚可寶貴

英尺 高七寸 寬三寸三分



THE CHOU LUNG, A JADE DRAGON.

Diameter 6 in. Thickness $\frac{2}{5}$ in.

This jade dragon, known as the Chou Lung, was dug out of the earth at Anki, in Chekiang province. This dragon of jade was used in offering sacrifices to the gods, to pray for rain. The idea is connected with the Chinese folklore which says that the dragon rides over stormy clouds. This interesting piece of ancient relic is more than two thousand seven hundred years old.

周瓏

周瓏乃浙江安溪出土玉琢龍形以祈雨爲瓏禱旱玉也迄今有二千七百餘年洵屬世所稀少極可貴也

英尺 厚六分 徑六寸

36



16.514

a & B

A JADE ORNAMENT, HAN DYNASTY.

L. 10 in. W. $2\frac{1}{8}$ in.

This jade ornament known as the Ku Pei was dug out of the earth in Shensi province. The jade is of a translucent emerald green colour, the ornament is in the shape of a moon crescent, and the body is covered with spots resembling grain. The outside has a mouldy appearance and shows faint traces of quicksilver. In the centre of the ornament there are three holes, as it was worn by the ancients on their girdles.

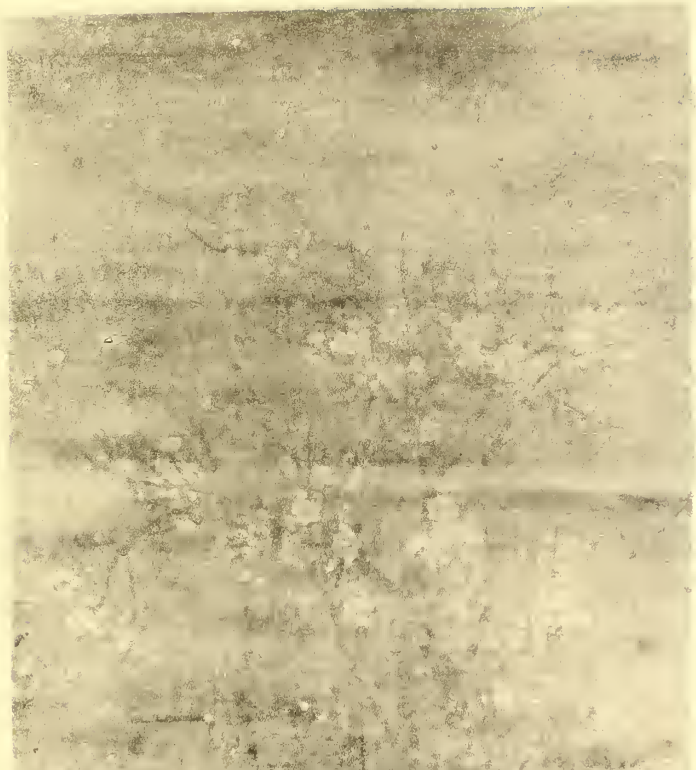
漢玉穀佩

漢穀佩乃山西出土玉質碧綠形似月牙身中滿綴穀形外起皮霜隱隱有水銀性中有三小孔此古人繫于衣帶間也迄今有二千餘年世頗稀少當爲貴品

英尺 長十寸 寬二寸一分半

Bought Mrs Mayer

37



Period: **Sung Dynasty, 957-1278 A.D.**

Subject: **Peach blossoms and mandarin ducks.**

Artist: **Hwang Chu Chai.**

Description: **Colour painting on silk, $5'5\frac{2}{10}''$ by $2'9''$.**

Hwang Chu Chai, also named Pah Luen, was the youngest son of Hwang Chuen. He inherited his father's skill, being capable of painting lifelike pictures of flowers, bamboos and birds. He was appointed as an official of the Kung Luh Tse in the reign of the Emperor Tai Chung.

This picture shows the peach blossoms of which the petals fall down in succession under the influence of wind, and a pair of mandarin ducks which play along the brook, looking exactly like live ones in attitude.

In looking at this picture, one would be led to believe that the skill of man can supersede the power of Nature. The inscription written on the top of the picture by Siao Heng Tsing, the famous artist of the Yuen Dynasty, proves that the picture is a genuine one.

宋黃居寀桃花鸂鶒圖

黃居寀字伯鸞筌之季子能世其家學作花竹翎毛皆妙得其眞宋太宗朝授光祿丞此畫桃花滿枝花瓣因風紛紛墮落下有雙鸂鶒狎於水濱情態欲活人巧可奪化工幀首有元朝名家邵亨貞題跋更可決爲眞蹟

絹本着色　英尺高五尺五寸二分寬二尺九寸

宋　西歷九百五十七年至一千二百七十八年



July 27. 1917

Attributed by Mr. Freer To Hsia Kuei – Sung.
Mr. Ma deciphers the character "Kuei" [illegible] right [illegible].

FISHING.

By Ma Yuan.

Sung dynasty, 957-1278 A.D.

Ink painting on silk.

Size, 6′1½″ × 3′5″.

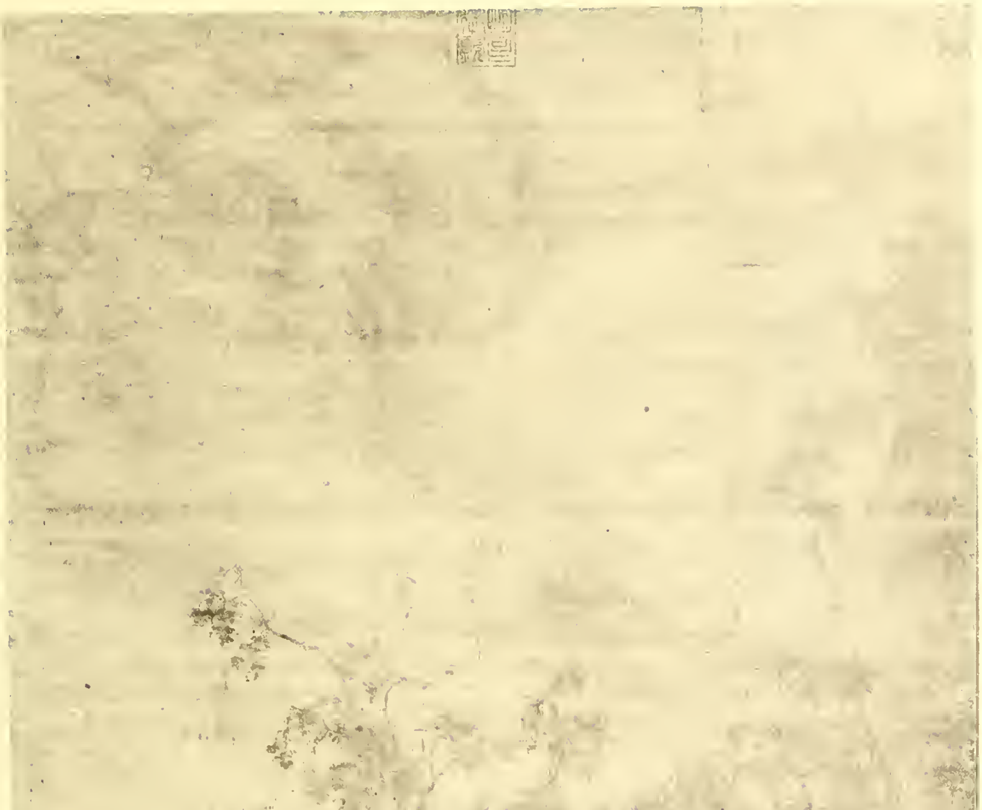
Ma Yuan was also named Ma Hsing Shan, and was during the reigns of Kao Tsung and Ling Tsung—Emperors of the Sung dynasty—a Probationer in the Imperial Academy of Arts. He was excellent in studies of landscapes, figures, flowers and birds, and was universally recognised as the first man among the academicians. This picture reproduces some mountain peaks, that seem to meet the clouds; and on the slopes of which grow old pine trees that coil together, and cast a dark green shadow over the barren stones. By the side of the river bank, down below, a little boat is moored; in which a fisherman sits, with his net uplifted, and another man standing by, who holds a rod, trying to catch the fishes. Through a cottage window, one can see a scholar bending over his book; so enraptured is he in his study that he seems to forget what is going on around him. He is unaware of the fisherman and his boat, the running stream, the mountains and the pines, and is alone with himself, lost in deep contemplation. There is a certain poetic charm in the picture that cannot be reproduced by modern painters.

宋馬遠停舟捕魚圖

馬遠字欽山光宗寧宗兩朝畫院待詔畫山水人物花鳥俱臻絕妙爲畫院中第一人此寫高峯插天古松盤鬱岸邊停一舟一人舉網一人持竿捕魚篷窗內一高士有得意忘筌之樂用筆蒼揮爲時輩所不能及

絹本水墨 英尺高六尺一寸五分寬三尺五寸三分

宋 西歷九百五十七年至一千二百七十八年



AN EXCURSION PARTY.

By Li T'ang.

Sung dynasty, 957-1278 A.D.

Ink painting on silk.

Size, 5'0⅜"×3'6".

Li T'ang, or Li Hsi Kou, was an artist of the Imperial Studio at the time of Sung Kao Tsung, when the Capital was removed to the South, now the Hangchow District. He made a speciality in painting landscapes and figures, and his works were highly artistic. This picture depicts an autumn forest, and four excursionists riding on the mountains, followed by their pages, carrying the provision baskets and zithers. These lads walk along in groups of two and two; and pointing to the distant monastery that stands in front of the peak, they seem to be enchanted by the beauties of the surrounding scenery. Both expression and execution are of the first order.

宋李唐聯騎攬勝圖

李唐字稀古高宗南渡特授畫院待詔善畫山水人物筆意不凡此寫秋林中四人乘騎遊山奚奴擔榼攜琴兩兩隨行遙指峯前塔寺以騁游目布景既佳用筆亦疎宕有致

絹本水墨 英尺高五尺零四分寬三尺六寸二分

宋 西歷九百五十七年至一千二百七十八年

To Freer Gallery

40



A BIRD STUDY.

By Tiao Kuang Ying.

T'ang dynasty, 616-957 A.D.

Coloured painting on silk.

Size, 5′0½″×3′½″

A group of little birds is seen playing among flowers and fruits, their feathers shining brilliantly in the midst of this kaleidoscope of colours. The variety of their poses is carefully executed.

Tiao Kuang Ying was a native of Shensi province, and was skilful in painting rockery, flowers, bamboos and birds. Both Huang Chuan and Koong Sung — also famous Chinese painters — copied his style of painting It is said that this wonderful artist continued his studies of art long after he was an octogenarian.

唐刀光胤花果珍禽圖

刀光胤雍京人善畫湖石花竹鳥雀黃筌孔嵩皆師其筆年逾八十益不廢所學此寫花果繽紛珍禽數種毛羽鮮明無不惟妙惟肖絹素雖古黯歷今千有餘年而神采煥然洵爲唐畫中無上精品

絹本着色

高五尺零二分
寬三尺零六分

唐

西歷六百十六年
至九百五十七年

To Freer Gallery



Period: Tang Dynasty, 616-957 A.D.

Subject: Portrait of the Spirit of Largertraomia indica.

Artist: Woo Dao Yuen.

Description: Colour painting on paper, 2'11" by $3'8\frac{2}{10}''$.

Woo Dao Yuen, formerly named Dao Tze, was appointed as an Imperial Artist in the reign of the Emperor Ming Wang. He excelled all artists of his time in the painting of demons, gods, birds and beasts, and is regarded as the best painter of these 100 generations.

The Spirit of Largertraomia indica portrayed in this picture puts on a red robe, wears a hat made of marten skins, and holds a horn in his hand, looking cheerful and high-spirited. At his side there sits in a couchant posture a strange beast which, with the mouth widely expanded and the eyes staring with displeasure, seems to have been overcome by the Spirit of Largertraomia indica.

The composition is antique and excellent, and the colouring is wonderfully beautiful. From this picture, one can perceive why people say Dao Tze was skilled in portraying the transformed figures of the hell.

唐吳道玄紫薇星君像

吳道玄初名道子明皇時召入供奉內庭善畫人物鬼神鳥獸冠絕於世爲百代畫聖此紫薇星君像朱衣貂冠英姿颯爽手執法螺旁蹲一異獸張口努目有被星君降伏之狀畫法高古設色奇艷昔人稱道子善畫地獄變相卽此可見一斑

紙本着色 英尺高二尺十一寸 寬三尺八寸二分

唐 西歷六百十六年至九百五十七年

Mrs Moore
bought

4 —



Period : Sung Dynasty, 957-1278 A.D.

Subject : Cormorants and willow trees burdened with snow.

Artist : Tsao Siao Yun.

Description : Colour painting on silk, $5'4\frac{2}{10}''$ by $2'11''$.

Tsao Siao Yun, also named Sze Shun, was the 8th son of Tuan Sien Wei Yuh. He was skilled in painting flowers and birds, besides being a good writer of essays.

This painting depicts the bending willow trees burdened with snow and the cormorants resting on the cold shore.

The composition is refined, being different from that of ordinary painters.

宋趙孝穎雪柳鷺鷥圖

趙孝頴字師純端獻魏王第八子也翰墨之餘雅善花鳥此畫楊柳垂絲襯以積雪鷺鷥棲息寒灘搆局布景無一點塵埃氣非凡筆也

絹本着色 英尺高五尺四寸二分 寬二尺十一寸

宋 西歷九百五十七年至一千二百七十八年



Period: **Tang Dynasty, 616-957 A.D.**

Subject: **Street Vendor.**

Artist: **Li Hsing.**

Description: **Colour painting on silk, 5′2″ by 3′1$\frac{6}{10}$″.**

Li Hsing was famous as an expert in painting human beings and was also known as General Li the Junior.

In this picture of a Street Vendor there are painted lots of toys, the persons, old and young, looking exactly like live ones. The silk is antique and dim in colour, proving that it is the most invaluable of old pictures.

唐李昇貨郎圖

李昇善畫人物有小李將軍之稱此貨郎圖耍貨纍纍老穉形容畢肖絹素古黯實爲舊畫中極品

絹本着色
英尺高五尺二寸
寬三尺一寸六分

唐
西歷六百十六年
至九百五十七年

To Arōen Gallery

44



Period: **Sung Dynasty, 957-1278 A.D.**

Subject: **Lin Wo Tsing seeking for plum blossoms.**

Artist: **Li Sung.**

Description: **Ink painting on silk, $4'7\frac{1}{10}''$ by $3'0\frac{6}{10}''$.**

Li Sung, a native of Chien Tang, was a carpenter at youth but became the adopted son of Li Chung Hsuen afterwards. He was expert in portraying human beings, Taoists and Buddhists. All these he painted after the style of Chung Hsuen. During the respective reigns of the Emperors Kuang Chung, Ning Chung and Li Chung, he served in the Painting College as an Imperial Artist.

This picture depicts Lin Wo Tsing seeking for plum blossoms on Ku Shan hill where he once lived in retirement.

The composition was made in the style of the Northern School, but is quite elegant, being by no means inferior to the work of Chung Hsuen.

宋李嵩林和靖採梅圖

李嵩錢塘人少爲木工後爲李從訓養子工畫人物道釋得從訓遺意光甯理三朝畫院待詔此畫高士林和靖採梅孤山蓋嘗隱居其地也畫法北宗復饒清氣實與從訓無多讓焉

絹本水墨

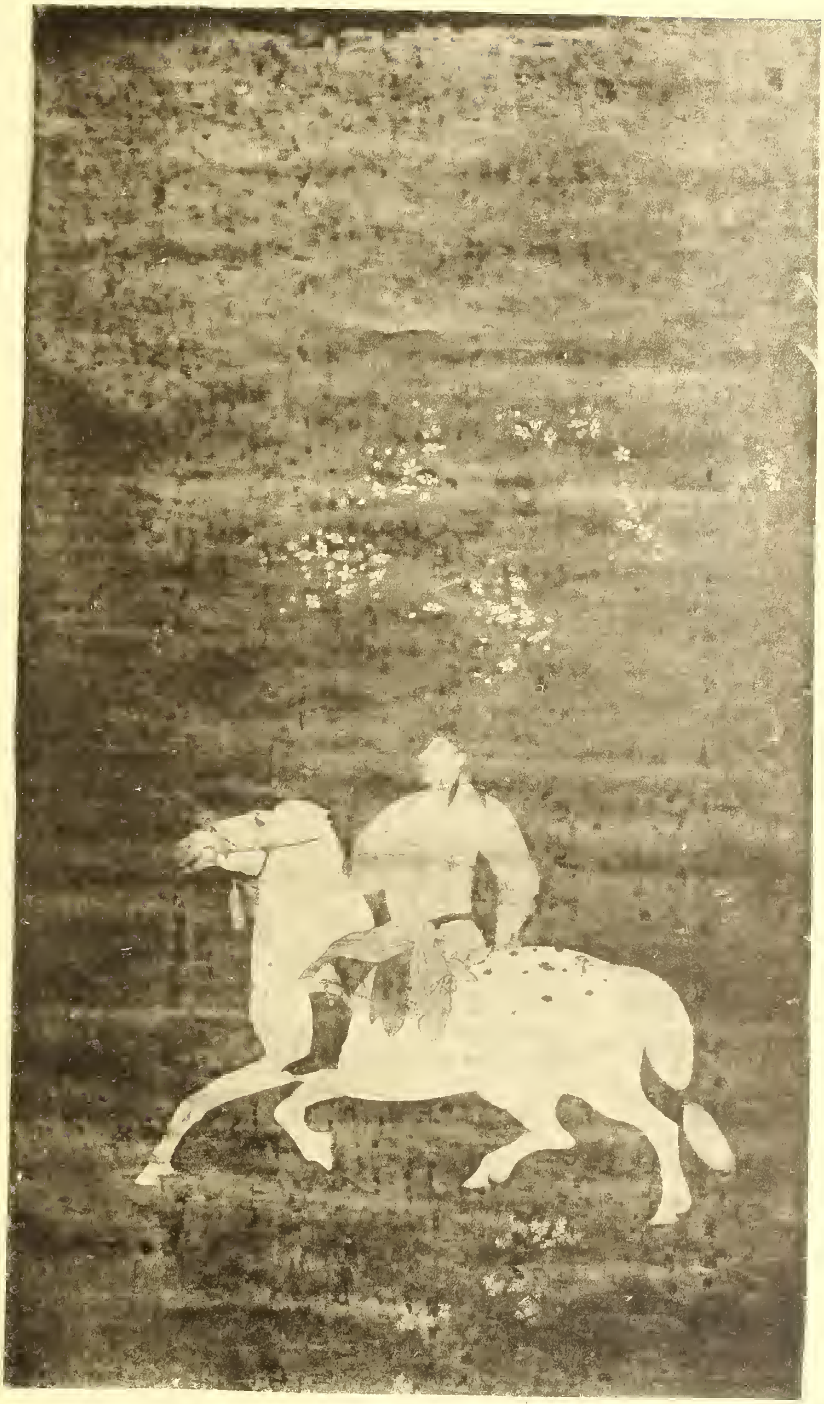
英尺高四尺七寸一分
寬三尺零六分

宋

西歷九百五十七年至
一千三百七十八年

To Arden Gallery

45



Period : Sung Dynasty, 957-1278 A.D.

Subject : Trying a horse in the shade of willow trees.

Artist : Woo Lien.

Description : Colour painting on silk, 5′5″ by 3′1″.

Woo Lien was expert in painting human beings, birds, quadrupeds, and especially horses. He held the rank of Hsueh Sze.

This picture depicts some willow trees at the suburbs and a champion riding on a horse to judge the speed of its galloping.

The composition is bold and fine, in the same style of Han Kan, the distinguished painter of steeds in the Tang Dynasty.

宋吳璉柳陰試馬圖

吳璉善畫人物鳥獸尤善畫馬官至學士此畫郊外垂楊一壯士跨馬試其步伐用筆凝厚洵得唐人韓幹畫馬遺法

絹本着色

英尺高五尺五寸
寬三尺一寸

宋

西歷九百五十七年至
一千二百七十八年

To Arden Gallery



A FIGHT FOR VICTORY.

By P'ien Luan.

T'ang dynasty, 616-957 A.D.

Coloured painting on silk.

Size, 4′9″ × 2′4½″

Two birds are singing on the top branches of a cypress tree, rivalling each other in their musical contest. On the green grassy lawn, an eagle and a bear are engaged in a furious fight, each exerting all its strength and courage to gain a victory. The artist has paid good attention to details, and has a masterful grasp of the characteristics of animal life.

The artist's biography has been already related. It is interesting to find the silken scroll in such good condition — a thing not generally seen with ancient pictures.

唐邊鸞英雄角力圖

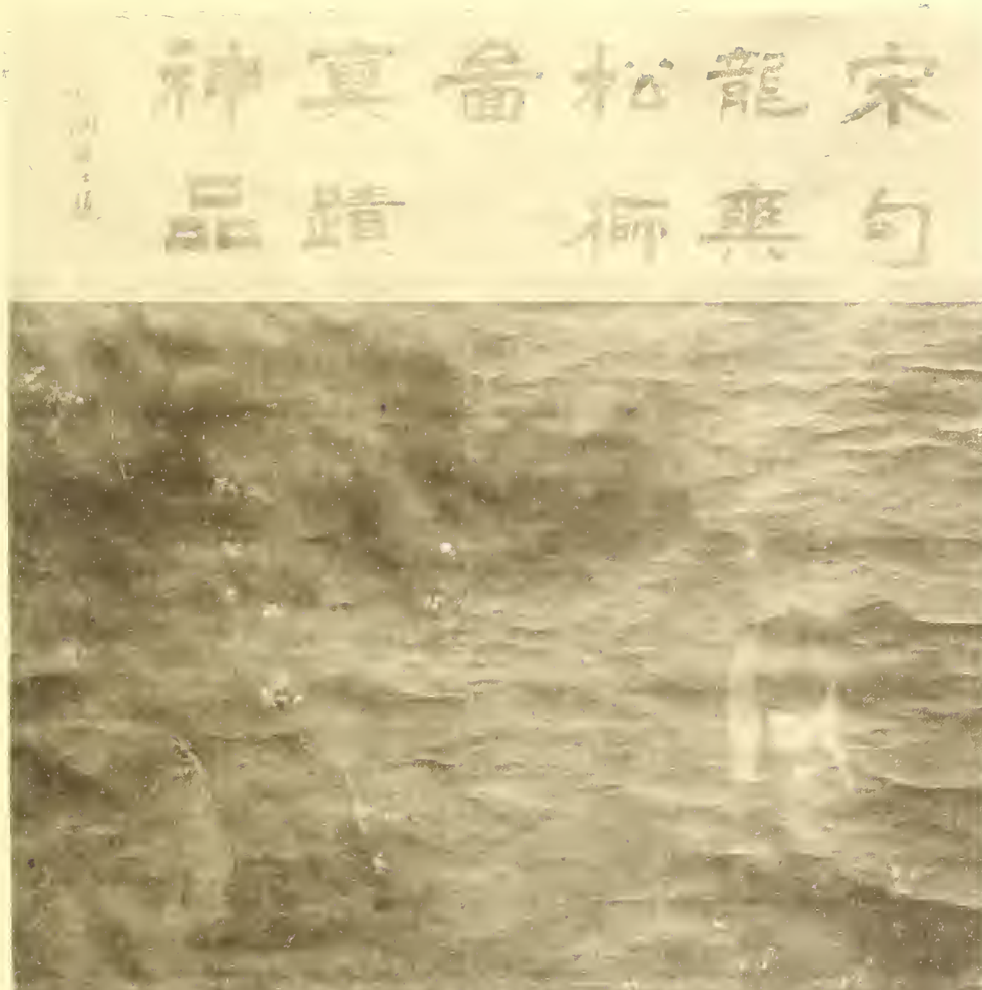
邊鸞歷史見前此畫古柏枝頭兩雀爭鳴其下綠草茸茸一鷹一熊相摶於地各竭猛力以角勝筆法工整得神絹素完好尤爲難覯

絹本着色 英尺高四尺九寸 寬二尺四寸六分

唐 西歷六百十六年 至九百五十七年

To Arden Gallery

47



THE PINE AND THE LION.

By Keu Lung Shuang.

Sung dynasty, 957-1278 A.D.

Coloured painting on Silk.

Size, 3′1″ × 3′11″.

This life-like study was painted by Keu Lung Shuang, a native of the Shu State, (now the province of Szechwan) and a Probationer of the Imperial Academy of Arts. He was a skilful painter, and this work of his illustrates two huge pine-trees, with their gnarled boughs dressed in green creeping plants that have grown there for ages. Under the trees stands a lion; his eyes wide open, having a piercing and brilliant glance that bespeaks dignity and power. The artist has certainly caught the right expression of this King of the Forest.

宋勾龍爽松獅圖

勾龍爽蜀人好丹青國初爲翰林待詔此畫古松兩株蘿蔦翠綠相間下蹲一獅目炯炯有威洵屬傳神之筆

絹本着色

英尺高三尺一寸一分
寬三尺十一寸

宋

西歷九百五十七年至
一千二百七十八年


疏柳鷹啼

Period: Sung Dynasty, 957-1278 A.D.

Subject: Orioles singing among the open willow trees.

Artist: Chui Po.

Description: Colour painting on silk, 2'6" by 1'2".

The biography of Chui Po has been mentioned in the preceding page.

This picture depicts the open willow trees shaking to and fro and the orioles on their branches singing their sweet tunes, conveying a vivid scene of the season when the breeze refreshes one from the warmth of the weather.

The style of the painting is elegant and harmonious while the colours are light and delicate, showing that the artist is by no means inferior to Hwang Chuen and his son in skill.

宋崔白疎柳鷹啼圖

崔白歷史見前此寫疎柳拂拂鷹集枝上啼其嬌音想見和風送暖之時用筆嫻靜設色淡雅不亞於黃筌父子也

絹本着色 英尺高二尺六寸寬一尺二寸

宋 西歷九百五十七年至一千二百七十八年

To Arden Gallery

47



THE GOLDEN PHEASANT, AMONG PLUM BLOSSOMS AND BAMBOOS.

By Ma Ling.

Sung dynasty, 957-1278 A.D.

Coloured painting on silk.

Size, 5′6″×3′1″.

The plum tree is just in bloom, and its lovely rosy blossoms rival the green bamboo leaves in splendour and radiance. In the charming flower land are two golden pheasants, seemingly meditating at ease. The birds are wonderfully life-like.

宋馬麟梅竹錦雞圖

馬麟遠子能世家學爲畫院祗侯此畫梅萼初放綠竹相間錦雞一雙情態活現洵寫生神妙之筆

絹本着色

英尺高五尺六寸
寬三尺一寸一分

宋

西歷九百五十七年至
一千二百七十八年

To Arden Gallery



Period: Tang Dynasty, 616-957 A.D.

Subject: Children at play.

Artist: Wang Chi Han.

Description: Colour painting on silk, $3'3\frac{2}{10}''$ by $1'11\frac{1}{10}''$.

Wang Chi Han, a native of Nanking, was a Han Lin. He was famous for his elegant style in the painting of human beings and sceneries.

This picture shows a young gentleman who holds in his hands a sceptre made of jade. Beside him, two children are at play. One is lighting the fire crackers and the other shuts his ears with sleeves, seeming to be afraid of the sound of crackers. All look like live persons in posture and in attitude.

The Imperial inscription and seal of the Emperor Hui Chung of the Sung Dynasty as shown on the picture serve to prove that it is an invaluable painting.

南唐王齊翰嬰戲圖

王齊翰金陵人爲翰林待詔人物山水筆法入細者勝此畫一年少公子手執玉如意兩嬰孩在旁嬉戲一燃爆竹一以袖掩耳若畏爆聲然形容逼肖圖上有宋徽宗御題御押洵堪寶貴

絹本着色

英尺高三尺三寸二分

寬一尺十一寸一分

唐

西歷六百十六年

至九百五十七年

To Mrs Meyer



Period: Sung Dynasty, 957-1278 A.D.

Subject: A couple of Mandarin Ducks.

Artist: Chui Po.

Description: Colour painting on silk, $6'1\frac{1}{10}''$ by $3'2\frac{1}{10}''$.

Chui Po, also named Tze Si, a native of Hao Liang, was skilled in painting flowers, birds, human beings, mountain sceneries, trees, quadrupeds, etc., and especially expert in painting portraits. During the reign of the Emperor Ren Chung, he painted a picture of the Sui Kung Palace. This was highly praised by the Emperor, and consequently he was appointed as an Imperial Artist.

This picture depicts some Autumn helianthus and herbs and a couple of mandarin ducks which are closely attached to each other, looking like live ones in attitude. This is, in fact, a good work of the Painting College.

宋崔白秋渚鴛鴦圖

崔白字子西濠梁人善畫花鳥人物山林飛走之類尤長於寫生宋仁宗朝畫垂拱殿御扆稱旨補圖畫院藝學此寫秋葵紅蓼數種渚上雙鴛鴦形影不離神態如生洵畫院中傑作也

絹本着色

英尺高六尺一寸一分 寬三尺二寸一分

宋

西歷九百五十七年至一千二百七十八年

To Arden Gallery

5



AN EAGLE CHASING A CRANE.

By Pien Luan.

T'ang dynasty, 616-957 A.D.

Coloured painting on silk.

Size, 6′2½″×3′5½″.

A crane is seen flying into a thicket of rushes, with drooping wings and a sad, piercing cry. The flight is taken under great fear and haste, as following it in a close pursuit is the merciless eagle, hunting for a prey.

Pien Luan was skilful in his studies of flowers and birds and had a good insight of nature. His art in colouring was also unrivalled. The representation here exhibited is most life-like.

唐邊鸞鷹逐天鵝圖

邊鸞長於花鳥得動植意尤精設色此圖繪天鵝側翅哀鳴皇遽飛入蘆叢上有一鷹迫而逐之寫生入妙具見靈腕

絹本着色 英尺高六尺二寸六分寬三尺五寸四分

唐 西歷六百十六年至九百五十七年

To Mrs. Meyer



Period: **Sung Dynasty, 957-1278 A.D.**

Subject: **Four quails.**

Artist: **Lin Chun.**

Description: **Colour painting on silk, 5′ by 2′4$\frac{6}{10}$″.**

Lin Chun, a native of Chien Tang, was expert in painting flowers and birds. He painted after the style of Tsao Chong Fu, using light colours which look vivid and fresh. He was appointed as an Imperial artist in the reign of the Emperor Shun Hsi.

This picture shows four quails perching on the rock while the branches of the laurel tree swing to and fro above and the laurel blossoms are blown about by the wind—the best scene of Autumn.

The composition as well as the colouring is exquisite beyond expression.

宋林椿四安圖

林椿錢塘人工畫花鳥翎毛師趙昌傳色輕淡生意藹然淳熙年畫院待詔此畫鵪鶉四只棲息石畔桂枝高拂金粟風飄亦秋景之至佳者用筆設色俱臻絕妙

絹本着色
英尺高五尺寬二尺四寸六分

宋
西歷九百五十七年至一千二百七十八年



Tsui Yung Ying -

CH'UI YIN YIN, A BEAUTY OF THE T'ANG DYNASTY.

By Chou Wen Chü.

South T'ang dynasty, 616-957 A.D.

H. 6'6½"×W. 4'2½".

Chou Wen Chü was a native of Küyung of Kiangsu province and lived in the reign of Chien K'ang. Being a skilful painter, he was made a court artist to serve in the Imperial Studio. He was especially noted for his portraits of beauties, and in such like studies he adopted the style of Chou Fang. This work of his depicts Ch'ui Yin-Yin and her cousin Yuan Wei Chih playing together—both in their sweet innocent days of life. Yin Yin is holding a flower, and her maid Hung Liang standing by her side—a charming picture of a young lady's boudoir scene. The interior of the room is full of books, curios and many other delicacies—all help to bring out the comfort and luxury of a wealthy drawing-room.

五代周文矩崔鶯鶯圖

周文矩建康句容人學丹青頗有精思仕李煜爲待詔善畫士女得周昉遺法此繪唐時閨媛崔鶯鶯與其中表元微之兩小無猜拈花欲語婢女紅娘侍立在側描出閨閣情好之態咄咄逼人房中陳設寶玩琳琅滿目自有富貴風韻用筆窮極工細堪稱傑作

英尺 高六尺六寸四分 寬四尺二寸五分

南唐 西歷六百十六年至九百五十七年

Mrs Meyer
bought

56



THE VILLAS WHERE WILLOWS ABOUND.

By Yen Wen Kuei.

Sung dynasty, 957-1278 A.D.

Coloured painting on silk.

Size, 2′9″×3′8″.

Yen Wen Kuei was a native of Wuhing, and excelled in the painting of landscapes, portraits, river scenes, boats, and chariots. He was absolutely original, and had a peculiar style of his own. The details of the pictures are well brought out, and the colouring is delicate and soft, very delightful to look at. This work of his depicts a few rows of country villas, in the midst of towering weeping-willows. By the shady side of the bank of a stream a neat little boat is moored. Farther beyond lie the verdant mountains and the blue lake—away from the villas and trees as far as one's eyes could reach. Both the prospective and the feeling bespeak the clever brush of a great master.

燕文貴楊柳樓臺圖

燕文貴吳興人善畫山水人物舟船盤車不專師法自成一家細碎淸潤可愛此寫樓臺數重楊柳高垂下繫靑舫遙望山色湖光有目窮千里之勢用筆蒼潤宜乎自然一家也

絹本着色
英尺高二尺九寸二分寬三尺八寸

宋
西歷九百五十七年至一千二百七十八年

Mrs Meyer —
bought

56



HORSE-RIDING ON THE MOUNTAIN, IN AUTUMN.

Ma Ho Chih.

Sung dynasty, 957-1278 A.D.

Coloured painting on silk.

Size, 4′4″ × 2′5½″

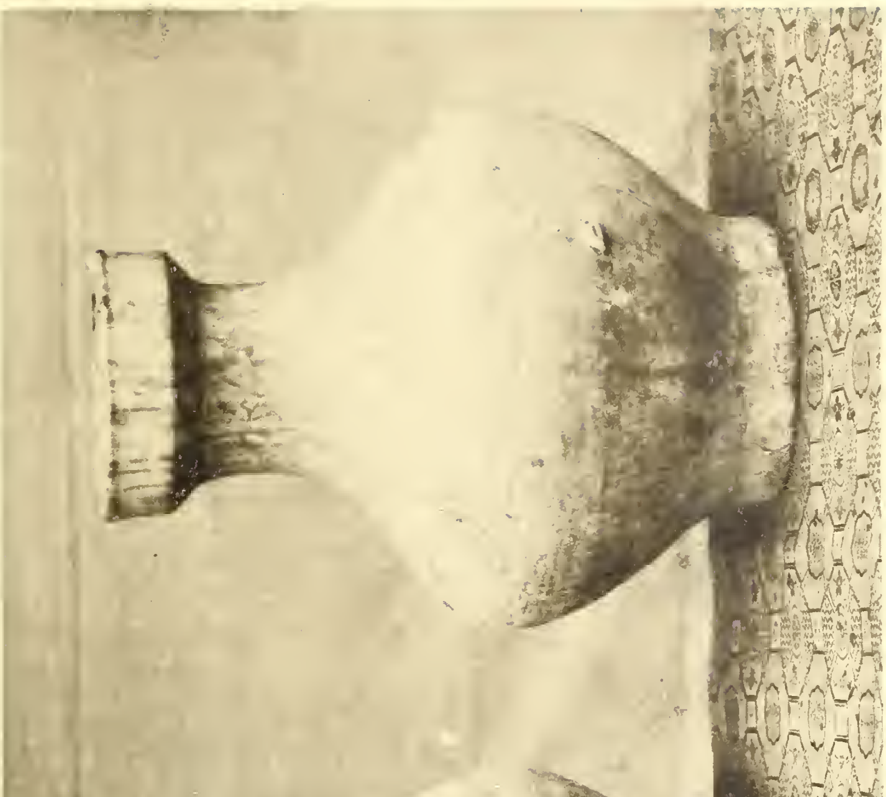
Ma Ho Chihwas a native of Chekiang province, and was during the reign of Shao Hsing graduated in the Han-lin Academy. Both under Emperor Kao Tsung and Emperor Shao Tsung were his paintings much valued. He was very popular in official circles, and his position went up as high as the Minister of the Board of Public Works. In this picture, the mountains are tinted with the mystic purple of a September eventide, and the maple leaves, here and there, have all turned red. In the midst of these natural beauties of Autumn rides leisurely the lonely hermit, enjoying this quiet retreat. The picture is full of imagination, and is delicately coloured.

宋馬和之秋山游騎圖

馬和之錢塘人紹興中登第一善畫人物山水高孝兩朝每重其畫官至工部侍郎此畫青山紅樹幽人乘騎出游正秋景滿山時也其意境深造畫筆清潤宜爲畫院所推重

絹本着色 英尺高四尺四寸六分 寬二尺五寸五分

宋 西歷九百五十七年至一千二百七十八年



EARTHENWARE VASE, HAN DYNASTY.

H. 1′1″. W. 9⅝″.

This earthenware vase was made some two thousand years ago in the Han dynasty, at the Pottery of Sianfu in the Shensi province. It was excavated in the same province not long ago, and its muddy appearance as well as its shiny tints of silver and gold prove well its antiquity. The body frame is fully developed; the glaze is fluent and of a green colour; the lip of has marks resembling the nail-ends seen on a drum; and the surface is decorated in relief, in the most ancient style. Such a vase is seldom discovered in the world of arts, and still more seldom in pairs.

漢瓦器銅樣瓶

漢瓦器瓶製造漢代陝西西安府窰
出胎骨極練釉綠而露其口有鼓釘
身圍凸花式樣頗古爲世稀少迄今
有二千餘年近時出土得於陝西滿
身土性及金銀釉爲埋沒年久之證
實不易得如此成對者更屬難得洵
堪寶貴

英尺
高一尺一寸二分
寬九寸七分



AN EARTHENWARE TRIPOD CALDRON, "PAI SHAN T'ING."

Han dynasty.

H. $8\frac{3}{4}$ in. W. $7\frac{3}{4}$ in.

This caldron, known as the "Pai Shan T'ing" (of the Northern Hill), was produced in the Han dynasty, more than two thousand years ago. The body substance is fully developed, and the glaze is of a shiny green. The shape bends outwards, and the surface is embossed with the twelve heavenly bodies representing the hours of the day. The mouthpiece is encircled with a diapered band, the cover takes the form of a mountain range, after the style of the "Five Sacred Mountains," and the whole thing, with its tripod, looks like a beast. The ware is full of tints of gold and silver, through its having been in contact with the earth. It was excavated in Shensi province some years ago.

漢瓦器北山鼎

漢瓦器製造漢代所出胎骨極練釉綠而露其時名曰北山鼎此器身凸式按十二時辰宿像口圍暗紋花邊下有三足形似獸蓋上起峯形似五嶽可見其時製用極爲名貴週身土性金銀黝滿知爲入土年久之證迄今計之亦有二千餘年得於山西洵爲極貴之珍

英尺

高八寸七分

寬七寸六分

6L7
bought

5



16.V.15

BIG BOWL, OF WHITE GLASSWARE, WITH FLOWER DECORATIONS.

The Six Dynasties.

H. $3\frac{3}{8}$ in. D. $8\frac{7}{8}$ in.

Glasswares were not frequently seen in olden days, and were consequently greatly valued. This example of a big bowl was excavated from the province of Kansu. The glass is as white as jade, and the paste is as thin as paper. The flower decorations are delicately and minutely worked out, most lovely to look at. The silvery tints as seen on the surface prove that it has been underground for centuries. The fact that it has been kept intact is of great interest.

六朝白料刻花大碗

古時料器極其稀少時人卽甚珍重況傳至今日其貴更可知矣今觀此碗出土于甘肅質白如玉胎薄如紙刻花精細令人可愛銀黝滿身知爲入土年久之證尤可貴者毫無損缺實屬精品

英尺 高三寸三分 徑八寸六分

C.L.d.
bought

60 a



17.9

60 b





PORCELAIN JAR DECORATED IN FIVE COLOURS (wu-ts'ai).

North Sung dynasty, 957-1278 A.D.

H. $12\frac{1}{10}$ in. W. $13\frac{1}{5}$ in.

This jar was fabricated originally by a potter named Shu, in the North Sung dynasty, at his pottery in Kichou, Yung Ho Shih; now Kianfu, Lulinghsien, of the province of Kiangsi. The ware is of a pale purple tint, similar to that of the Ting Yao; the body is hard and fine, with a bright white glaze. The colours of the decoration are unrivable, and not seen in the other productions. Shu, we are told, had a daughter named Chiao, who was a skilful painter; and her exhibit here resembles the North Party style of the famous Ma Yuan of the Sung dynasty. So this jar is not only valuable for its ceramic art, but also for the painting that is at once beautiful and interesting.

Through many dynastic changes, through war and devastation, this jar has been kept intact, as if guarded by a supernatural hand, since the North Sung dynasty, more than nine hundred years ago. I have recently procured it from an art collector; many connoisseurs have called it a wonder, and a chef d'œuvre of ancient porcelain.

北宋磁五彩罈

此罈乃北宋時舒姓所創造窰在吉州永和市卽今江西吉安府廬陵縣窰具白紫色與定相類其胎骨堅細釉白而露彩非他窰所能比又攷舒女名嬌素工繪法茲罈加彩畫意絕似宋馬遠北宗筆致不特罈珍其磁罈抑亦重其畫法當時已覺名貴幾經兵燹自北宋至今歷九百數十年完全無損殆有神物呵護金石家每嘆爲世所罕見今於舊家搜羅出之洵磁質中之孤本也

英尺 高十二寸一分 寬十三寸二分

宋 西歷九百五十七年至一千二百七十八年



Sung Dynasty: 957-1278 A.D.

Description: Five-coloured porcelain image of the baby "Li Chien Lang" of the Sung Dynasty, measuring $8\frac{7}{10}''$ by $3\frac{4}{10}.''$

In the Northern Sung Dynasty, porcelain images were manufactured by the Shu's Porcelain Factory in Kianfu. At that time, when one's first son had died and another son was born to the family, the parents who protected their child with every care and consideration, would make an image with porcelain and inscribe at the back of it the name of their baby son, calling it "Representative of the living." This shows the superstitiousness of the ancients. The characters of the inscription, "Li Chien Lang," shown at the back of this image are of antique and bold hand-writing, and the whole body is covered up with the colour of earth combined with gold and silver. The black polish on the crown and the red, yellow and green colours of the clothes are dimly visible, proving that the image has been hidden in the earth for a good number of years. It could never have such light black colour, if it were not an article of the Northern Sung Dynasty. It was obtained from Shensi Province, and being over nine hundred years old, it is, in fact, a rare article.

宋五彩季千郎孩兒像

北宋時孩兒像造自吉安府亦舒窰所出昔時凡遇生子設有不育迨後續產又恐難養爲父母者多方護持以磁胎製成孩兒像將所生子乳名刊入像背名曰替生此亦昔時迷信之一端也此孩像背名季千郎字跡古勁滿身土性兼金銀黝且項有黑彩衣有紅黃綠彩色隱隱可辨足徵入土年久非北宋時決無此黝性迄今有九百餘年今得於陝西世所罕見洵爲絕無僅有之品

英尺 長八寸七分 寬三寸四分

宋 西歷九百五十七年至一千二百七十八年



PORCELAIN MAITREYA BUDDHA, SLEEPING POSTURE.

Yuan dynasty, 1278-1366 A.D.

H. $6\frac{1}{10}$ in. W. 10 in.

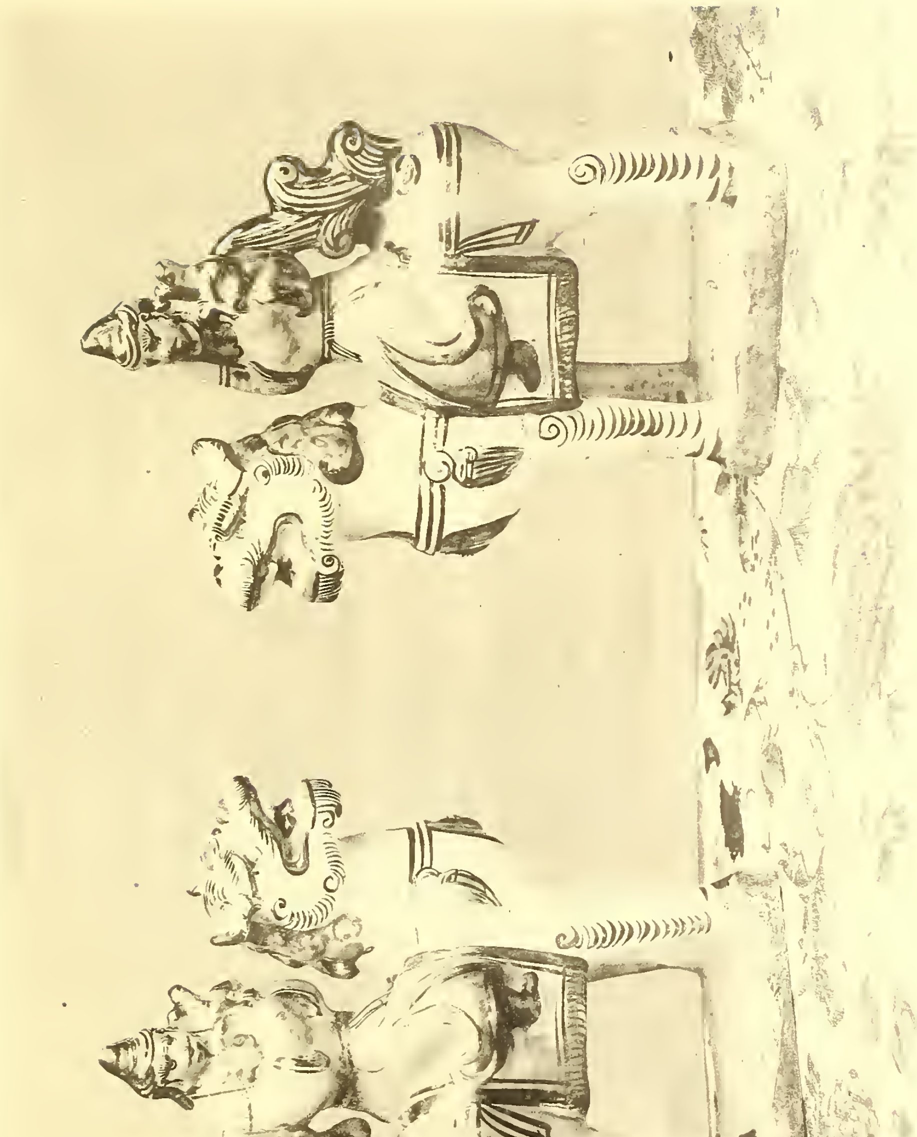
This sleeping Maitreya Buddha was fabricated at the beginning of the Yuan dynasty, in the pottery now belonging to Fuchowfu, Linchwanhsien, of the Kiangsi province: and has a fine paste, a thick body, and a yellow glaze, matched with purple and green enamels. Since this combination glaze of three colours has no red for the ground, the porcelain is generally known as the "Su Wu Ts'ai", or the "three plain-coloured porcelain." This piece of fine art is more than six hundred years old.

元素三彩彌勒佛睡像

此睡佛乃元初燒造卽今撫州府臨川窰出土埴細質厚衣釉黃花紫綠色以釉無紅色名曰素三彩今六百餘年甚屬稀少洵爲貴品

英尺 高六寸一分 寬十寸

元 西歷一千二百七十八年至一千三百六十六年



A TIBETAN RIDING ON A UNICORN.

Sung dynasty, 957-1278 A.D.

H. $9\frac{3}{4}$ in. W. $3\frac{1}{2}$ in.

This Sung porcelain figuring a Tibetan riding on a unicorn is wonderfully life-like. The substance is thick and strong, the glaze is clear and glossy, and the colours, in three different shades of the "Shan Ts'ai," are brilliant and rich. This beautiful reproduction was fabricated in the Kianfu Pottery of the Kiangsi province, and dates more than nine hundred and fifty years.

宋瓷三彩蕃子騎麟進寶

此宋瓷蕃子騎麟造自江西吉安窰所出瓷質堅固釉露彩繪鮮明形相活潑爲世希有如此成對者更屬難得迄今有九百五十餘年實屬古物

英尺

高九寸三分

寬三寸四分

宋

西歷九百五十七年至

一千二百七十八年



A PORCELAIN SMALL FIGURE, COLOURED WU TS'AI.

South Sung dynasty, 1128-1278 A.D.

H. $6\frac{1}{10}$ in. W. $2\frac{1}{2}$ in.

This small statue of the Sung dynasty was made at the pottery of Kichow. The body is thick and strong, the glaze clear and glossy. It is coloured Wu Ts'ai, making the appearance quite gorgeous. It is now more than seven hundred years old, not easily obtainable in the market.

南宋五彩小人像

此宋人像造於吉州窰體質厚而釉露色繪五彩迄今有七百餘年亦屬難得之品

英尺 高六寸一分 寬二寸五分

南宋 西歷一千一百二十八年至一千二百七十八年



PORCELAIN SLEEPING BEAUTY.

Sung dynasty, 957-1278 A.D.

H. 2¾ in. L. 6½ in.

This tri-coloured porcelain, known as the "Shan Ts'ai," is in the form of a sleeping beauty. The body is of a soft and glossy substance; and the glaze is pure white, with exception of the hair which is black, and of the flower pattern of the dress which is green and yellow in a subdued tone. The posture is charming, and the figure is delicate and well-proportioned.

宋素三彩睡美人像

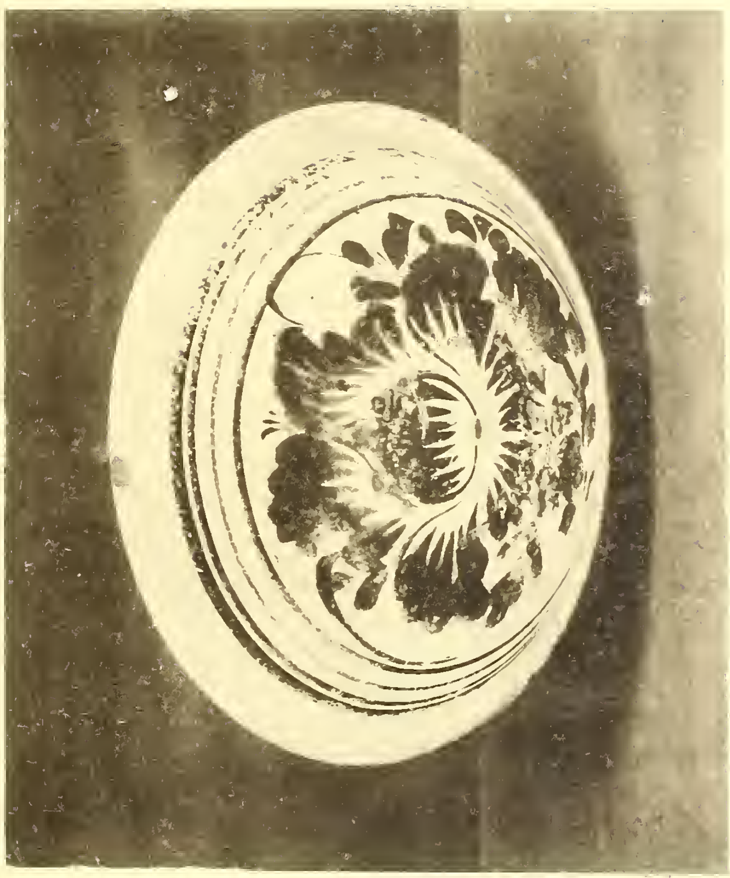
宋瓷睡美人造於宋代白土窰所出體質細膩釉白彩繪三色髮釉黑鮮衣花黃綠隱有可辯像貌頗嫻雅迄今有九百五十餘年洵爲可貴

英尺 長六寸五分 高二寸六分

宋 西歷九百五十七年至一千二百七十八年

66

Gift 6/25 to mrs Meyer



Period: Sung Dynasty, 957-1278 A.D.

Description: Five-coloured porcelain bowl, measuring $2\frac{1}{10}''$ in height and $5\frac{6}{10}''$ in diameter.

This five-coloured porcelain bowl was manufactured in the Northern Sung Dynasty by the Su's Porcelain Factory at Kianfu, Kiangsi Province. The quality is strong and fine, the polish is white and clear and the colours are unequalled by those manufactured by any other factory. In the inner part of the bowl there is a crimson colour, and though the bowl has been hidden in the earth for a good number of years, the other colours are dimly visible. Surely, with exception of that of the Northern Sung Dynasty, there can be no such polish. The bowl is over nine hundred years old now. It was obtained in Honan, being a rare article which is invaluable.

宋五彩碗

宋五彩碗乃北宋舒窰創於江西吉安府胎骨堅膩釉白而露彩非他窰所能比此碗裏有紅彩惟入土年久餘彩隱隱可辨若非北宋決無此釉迄今有九百餘年得於河南實爲罕有之品當可貴也

英尺 高二寸一分 徑五寸六分

宋 西歷九百五十七年至一千二百七十八年

67



CHÜN YAO BOTTLE-SHAPED VASE, SUNG DYNASTY.

Sung dynasty, 957-1278 A.D.

H. $6\frac{1}{5}$ in. W. $3\frac{7}{10}$ in.

This small bottle-shaped Chün Yao vase was the product of the Chün-chou pottery (or Chün-tai) in the Sung dynasty: the place now being known as Yüchow of the Honan province. The Chün Yao of the Sung dynasty is most valuable when the colour is clair de lune, rouge, or vermilion—generally known as "Mei Kuei Pan" (stains of roses). At that time, the said pottery generally turned out such wares as bowls, plates, or water-pots, but very rarely vases. This pretty tiny vase is entirely coated with a glaze of clair de lune, having more than twenty blotches of a vermilion colour, something after the rich tint of rouge. The bottom under the vase is of a dark chestnut brown, known as the "Chih Ma Chiang." Originally it belonged to the Imperial collection, and some time during these nine hundred years it got into the hands of some collector of great means in Kuangtung; and through many hands, it went once more to Peking, where I bought it at great cost this Spring.

It is not an exaggeration to say that the modern market has not many such valuable treasures as this.

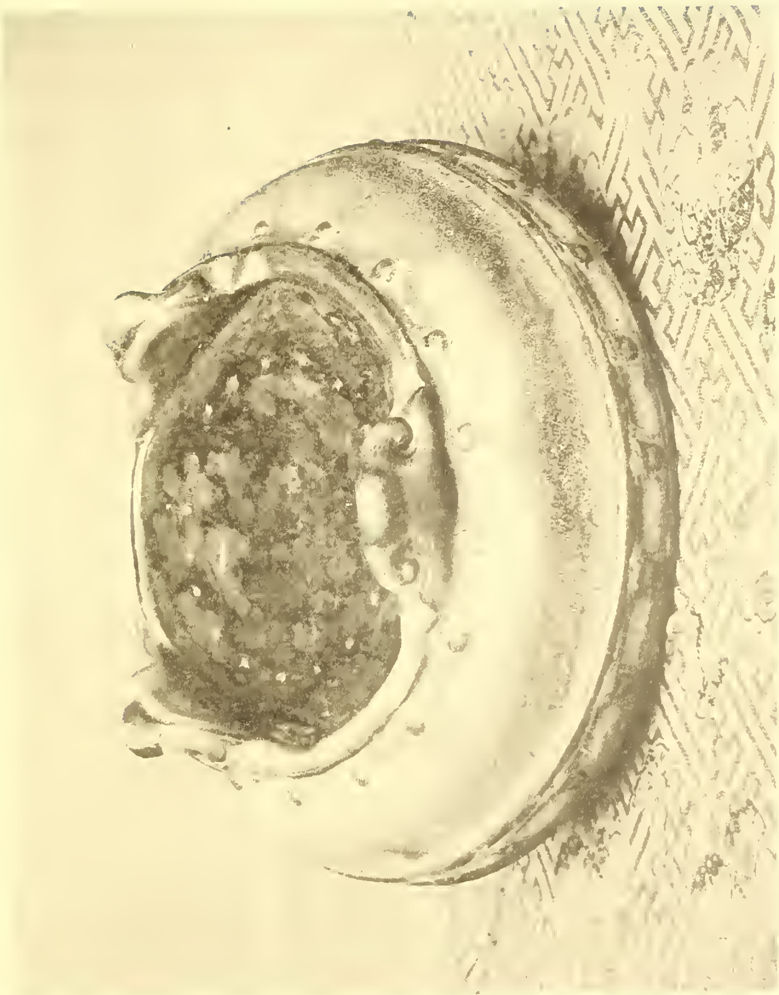
宋均天球罇

宋均小天球罇宋代所出鈞台亦稱鈞州卽今河南之禹州也宋鈞以月白釉臙脂紅硃砂紅俗稱玫瑰斑爲最佳當時所出不過碗盆筆洗等類瓶最稀少世不復見若小者尤名貴此罇尺寸小巧玲瓏通身月白釉有紅斑二十餘處色似臙脂又若硃砂其底紅爲芝蔴醬色實爲世間獨一無二之物本係大內所藏閱時九百餘年不知何代流落至廣東富家輾轉仍售至北京今春不惜重貲訪得之驚爲絕品

英尺 高六寸二分半 寬三寸七分半

宋 西歷九百五十七年至一千二百七十八年

68



CHUN YAO WATER VESSEL.

Sung dynasty, 957-1278 A.D.

H. $3\frac{1}{2}$ in. Diameter, $9\frac{1}{2}$ in.

This water vessel of the Chün Yao was made in the Sung dynasty at Yüchow of the Honan province. Of a soft and glossy substance and a bright glaze, the body is covered in a coat of red, turning into dark brown at the bottom, of the shade known as "Chih Ma Chiang." The border of the vessel is marked with signs resembling the ends of studs on a drum.

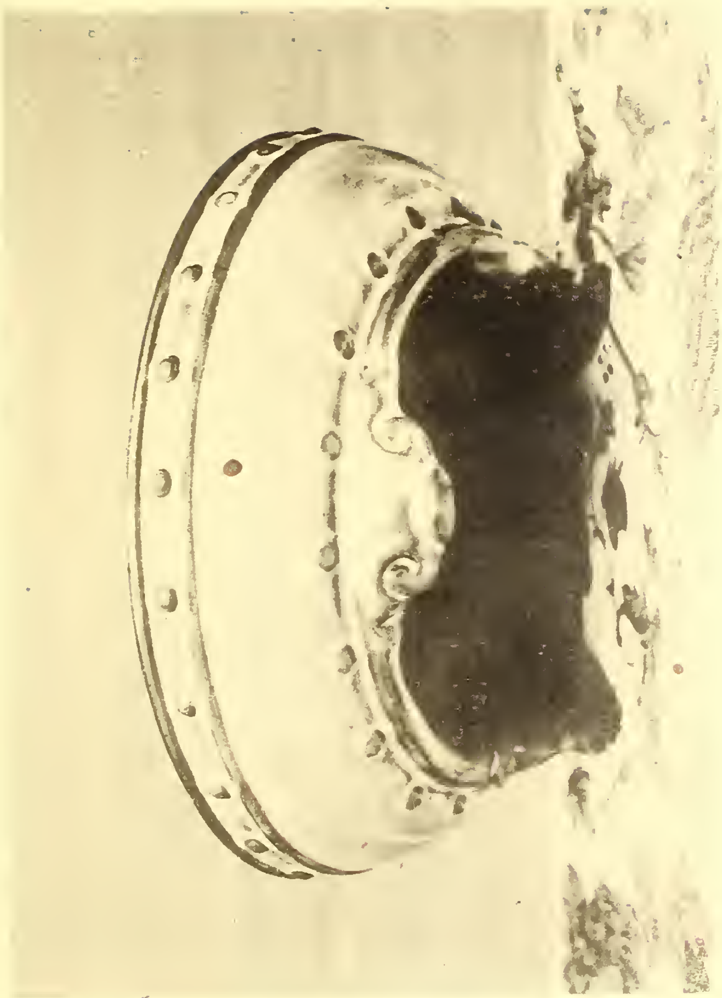
均洗子

宋均洗子亦造自禹州窰胎骨細膩釉露色紅滿身邊起鼓釘痕底似芝蔴醬色有陰文一字尺寸如前大小堪稱合璧尤爲世所難遇迄今九百餘年如此成對之件益足珍貴

英尺 高三寸五分 徑九寸四分

宋 西歷九百五十七年至一千二百七十八年

68



WATER VESSEL OF THE CHUN YAO.

Sung dynasty, 957-1278 A.D.

H. $3\frac{1}{2}$ in. D. $9\frac{1}{2}$ in.

This work of the Sung Chun Yao was made in the Yüchow Pottery in Honan province. The glaze is pure and assumes the shade of clair de lune. The bottom is coloured chestnut brown, and has an extraordinary big letter done in the negative. The border of the vessel is marked with signs resembling the nail ends of a drum.

宋均洗子

宋均洗子造自河南禹州胎骨細膩
釉露純似月白邊有鼓釘痕底足似
芝蔴醬色下有陰文一字尺寸之大
為世稀見迄今九百餘年洵堪寶貴

英尺
高三寸五分
徑九寸四分

宋
西歷九百五十七年至
一千二百七十八年



CHÜN YAO DOUBLE-EARED JAR, OF THE YUAN DYNASTY.

Yuan dynasty, 1278-1366 A.D.

H. $5\frac{3}{5}$ in. W. 7 in.

This jar with two handles is the Chün Yao of the Yuan dynasty, now being fabricated in the pottery of Yüchow in the Honan province. The Yuan Chün has not so good a body substance as the Chün Yao of the Sung dynasty; but the one here exhibited has a clair de lune colour, mottled in rouge, or rose tints, that is quite equal to the Sung Chün. It is now over six hundred years old and is really a rare treasure.

元均雙耳壜

元均雙耳壜卽今河南禹州窰元時所出與宋均胎骨較次如此月白釉玫瑰斑卽胭脂紅不亞與宋均非尋常元磁可比迄今有六百數十年之久實屬難得宜寶重之

英尺 高五寸六分半 寬七寸

元 西歷一千二百七十八年至一千三百六十六年



THE YUAN CHÜN JAR, WITH TWO UPRIGHT EARS.

Yuan dynasty, 1278-1366 A.D.

H. $5\frac{7}{10}$ in. W. $7\frac{2}{5}$ in.

This Chün Yao of the Yuan dynasty, with double handles, or "ears" was made in the Yuan dynasty at Yüchow in the Honan province. The glaze is of an "onion green, and red as rouge, or vermilion"—which is sometimes called rosecoloured blotches—not often seen in the porcelain market. It is now more than six hundred years old.

元均雙耳壜

元均雙耳壜今河南禹州元時所出釉若葱翠紅若胭脂卽硃砂色俗稱玫瑰斑世或偶見而亦不可多得之品迄今計有六百數十年極可寶貴

英尺

高五寸七分
寬七寸四分

元

西歷一千二百七十八年
至一千三百六十六年



CHUN YAO PORCELAIN WATER-POT.

Sung dynasty, 957-1128 A.D.

H. $2\frac{3}{10}$ in. W. $10\frac{1}{2}$ in.

This porcelain water-pot was fabricated at Yüchow of the Honan province, known as the Chün Yao, in the Sung dynasty. The whole body is covered with a monochroic glaze of Yueh Pai, or "clair de lune." It is remarkable for its pure colouring, its bulky size, and its age, which is well over nine hundred years. This fine piece was discovered in Peking, quite by accident.

宋均洗子

宋均洗子亦出自禹州卽宋時鈞台窰也週身月白釉純素無斑尺寸之大尤屬難得迄今己有九百餘年得於北京實爲佳品

英尺
高二寸三分
寬十寸五分

宋
西歷九百五十七年
至一千一百二十八年



PORCELAIN CHÜN YAO FLOWER POT, YUAN DYNASTY.

Yuan dynasty, 1278-1366 A.D.

H. $8\frac{1}{10}$ in. W. $6\frac{3}{5}$ in.

This Chün Yao flower pot was made at Yüchow of the Honan province in the Yuan dynasty. The pottery there did not turn out many flower pots, and very rarely was a pot made of so large a size. This example of an unusually large-sized flower-pot was much valued by art collectors at the time, as is shown by the copper girdled mouth-piece, which was meant to protect it from careless handling. The glaze is white, of a clair de lune shade, and has blotches of rouge, or of what is known as the "Mei Kuei Pan." This valuable article was bought in a well-known market in Peking.

元均花盆

元均花盆乃河南禹州元時窰所製尺寸極大花盆尤不易得時人愼重寶存以銅包其口不虞損缺釉水似月白且有紅如胭脂亦稱玫瑰紅世不多見今不惜重資獲於京市

英尺 高八寸一分 寬六寸六分

元 西歷一千二百七十八年至一千三百六十六年



BLACK CHÜN YAO JUG, WITH DOUBLE EARS.

Sung dynasty, 957-1278 A.D.

H. $6\frac{1}{4}$ in. W. $6\frac{1}{4}$ in.

This jug, with double "ears," was fabricated at the Yüchow Pottery in Honan province. It was recently excavated from Shansi, where it had been buried for over nine hundred years. The body substance is hard and thick, and the glaze as black as Chinese ink. There are however four blotches of a blue tint on the surface, which is wonderfully curious: it is due to the action of the fumes when the jug was being burnt in the kiln, it would be wrong to attribute it to any artificial additions made by a man.

宋黑均窰雙耳罐

宋黑均窰雙耳罐出土於山西昔造於河南禹州窰胎質堅厚釉若烏墨有藍色四塊極其幻妙係天然烟火變化之功非人力所能致此光采灼灼令人可愛實爲世所罕見之品迄今有九百餘年宜寶貴之

英尺　高六寸三分　寬六寸三分

宋　西歷九百五十七至一千二百七十八年

74



BOTTLE-SHAPED MA CHÜN VASE, WITH DOUBLE HANDLES.

Ming dynasty, 1366-1642 A.D.

H. $6\frac{3}{5}$ in. W. $3\frac{7}{10}$ in.

This "double-eared" and bottle-shaped vase was made at the pottery of Changtefu in the Honan province during the Ming dynasty. This special kind of reproduction of the Chün Yao is what is known as the "Ma Chün." The glazed body is of a strong and massive form, and is full of crackles and red blotches. Although it is now more than five hundred years old, the ware has been carefully preserved and no trace of any injury is to be seen.

明馬均雙耳天球罇

明馬均雙耳天球罇出自河南彰德府窰體質堅滿身紋片有釉有紅塊與均窰相似名曰馬均迄今有五百餘年寶物完全爲世間貴品

英尺 高六寸六分 寬三寸七分

明 西歷一千三百六十六年至一千六百四十二年

75



THE "TUNG CHIN" PRUNUS VASE.

North Sung dynasty, 957-1278 A.D.

H. 1'1". W. $7\frac{2}{5}$ in.

This porcelain vase, with sprays of prunus flowers in relief, was fabricated in the North Sung dynasty, at the Tung Ching pottery—therefore sometimes called the Tung Yao—now in the Chenliuhsien pottery in the Honan province, under the jurisdiction of Kaifengfu. The ware is of a fine grain, a light frame, and a glossy and white glaze. The glaze takes a greyish shade, hence it goes by the name "Tung Chin." The vase, of a date more than nine hundred years ago, is not often seen in the porcelain market, and its value is not to be disputed.

北宋東青梅瓶

此東青梅瓶乃北宋東京民窰所出亦稱東窰卽今河南開封府陳留等處土脈膩細胎輕釉白週身凸花花釉色青故名曰東青瓶屬稀少不可多得迄今有九百餘年洵屬貴品

英尺 高一尺一寸六分 寬七寸四分

北宋 西歷九百五十七年至一千二百七十八年

76



PORCELAIN VASE, GLAZED IN BLACK, DECORATED.

Sung dynasty, 957-1278 A.D.

H. 1′2$\frac{3}{4}$″ W. 6$\frac{3}{4}$″.

This porcelain vase of the Sung dynasty was fabricated in Changtefu's Pottery in the Honan province. The body is of a fine grain, soft but well-made. The glaze is black, thick and uniform. The decorations are cleverly worked out and the workmanship is not common. The vase is more than nine hundred fifty years old.

宋瓷黑釉刻花瓶

宋瓷瓶造於河南彰德府窯所出胎骨堅膩釉黑露厚刻釉成花工極純粹世間如此刻劃者甚屬稀少迄今有九百五十餘年之久洵爲可貴

英尺 高一尺二寸六分 寬六寸六分

宋 西歷九百五十七年至一千二百七十八年



77



Sung Dynasty: 957-1278 A.D.

Description: Immense Lily Blossom Basin of the Sung Dynasty, measuring 1'11$\frac{4}{10}$'' high and 2'5$\frac{6}{10}$'' in diameter.

Judging from the four characters "Dah Kwan Yuen Nien" inscribed on this basin, it is believed that it is an article manufactured by the Government Porcelain Factory of the Northern Sung Dynasty. It is strong and fine in quality, having projecting flowers on the surface. As it has been hidden in the earth for a good number of years, the colour of the polish, with exception of the blue inscription, is not distinguishable. The polish of the inner part is white in colour. This basin, though being large in size and over 900 years old, is still in perfect condition. In fact, it is a rare article.

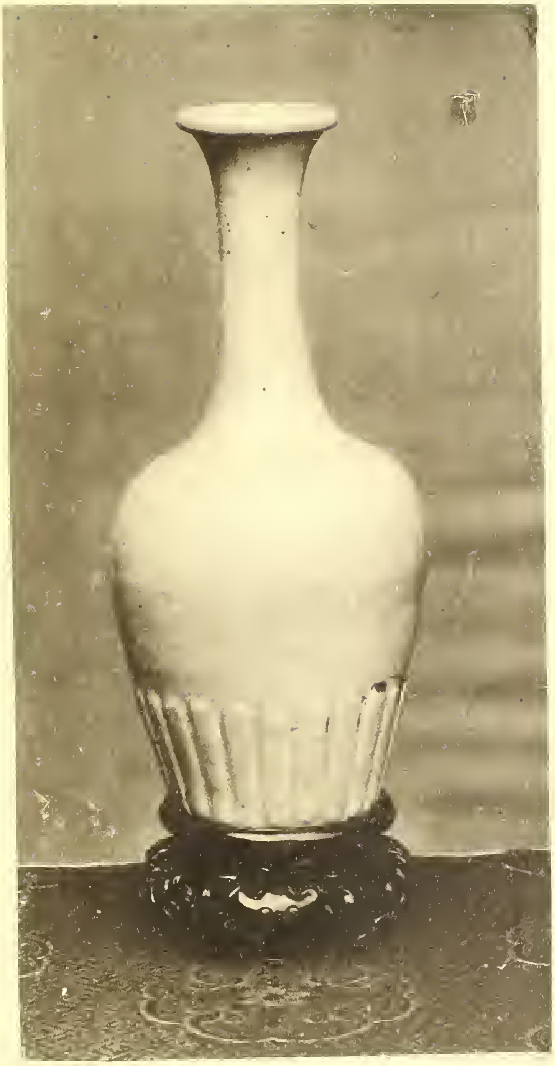
宋荷花大缸

此北宋荷花大缸乃宋代製造刊有大觀元年款識四字知爲北宋官窰所出胎骨粗膩質細有凸花身中釉色全爲土氣年久吃進色莫可辨惟款字藍色之釉尙屬可辨裏釉白色及今九百餘年缸大完善誠非易得之品

英尺 高一尺十一寸四分 徑二尺五寸六分

宋 西歷九百五十七年至一千二百七十八年

78



PORCELAIN KUAN YIN VASE, LIEN YAO.

Ming dynasty, 1366-1642 A.D.

H. 8 in. W. 3½ in.

This valuable vase was the product of the Ching-te-chen Pottery and goes by the name of "Lien Yao." The porcelain is thick, and the glaze clear and uniform, of a pale blue colour. The bottom of the vase is decorated with a band of Lotus petals in relief. It is now of a period more than five hundred years old.

明年窰觀音樽

明代年窰觀音樽造於江西景德鎮窰出胎粗釉露色似淡青下有凸式荷花瓣瓶屬甚佳爲世稀少不可多得迄今有五百餘年洵屬可貴

英尺 高八寸 寬三寸五分

明 西歷一千三百六十六年至一千六百四十二年

74



Ming Dynasty: **1366-1642 A.D.**

Description: **Two eared engraved porcelain incense bowl, measuring $6.2\frac{1}{2}''$ by $9.2''$.**

This piece of porcelain ware of the Ming Dynasty was produced from the factory in Kiangsi Province. It is strong and fine in quality, the whole body being covered up with a blue red polish. The surface is engraved with clouds and projecting flowers, showing that the polish is the work of the Ming Dynasty. The method of manufacturing such articles has been forgotten by the people since, and though it is still practised in Honan and Shansi, yet the wares are made of sand only. This incense bowl, being a porcelain ware, is rare and invaluable.

明法花黝雙耳香爐

明法花黝造於江西窰出胎骨堅細週身紫釉有劃雲凸花花釉碧色此明法花釉也既後窰製失傳於世河南山西有之乃沙胎如此磁胎世頗稀少實爲難得之品

英尺 高六寸二分半 寬九寸二分

明 西歷一千三百六十六年 至一千六百四十二年

Gift from
Yue
to
G.L.S.

80



16V75

A FLAT PORCELAIN VASE, TING YAO.

Sung dynasty, 957-1278 A.D.

H. 14⅛ in. W. 11½ in.

This flat vase of the Ting Yao was fabricated in Tingchou of the Chihli province. Sandalwood powder was used in the making of its paste, so the glaze takes a light yellow colour and the weight is extraordinarily light: one of the finest examples of Ting Yao wares. The decorations, which are in relief, take the form of dragons and phœnixes, most beautifully executed. The vase was excavated from Kaifengfu in Honan province.

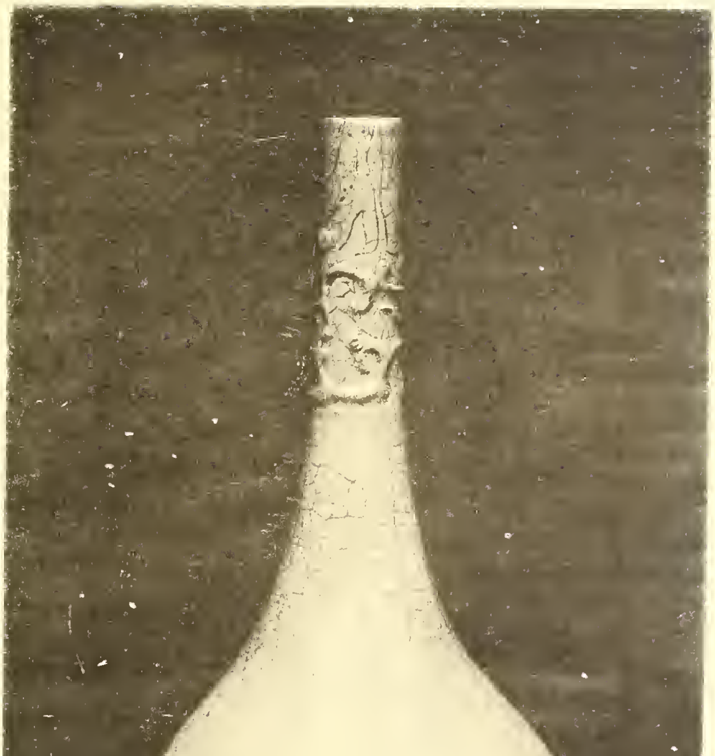
宋定扁瓶

宋定扁瓶造於直隸定州以檀香末爲胎故釉色微黃分量極輕定窰中之最佳品也上有凸花雕成龍飛鳳舞精細非常出土於河南開封實屬罕見傳至今日已有九百餘年極堪寶貴

英尺 高十四寸一分 寬十一寸五分

宋 西歷九百五十七年至一千二百七十八年

31



16.489

BOTTLE-SHAPED TING YAO VASE, WITH TWO DRAGONS.

North Sung dynasty, 957-1278 A.D.

H. $10\frac{3}{5}$ in. W. $5\frac{1}{2}$ in.

Ting Yao was manufactured at Tingchow of the Chihli province. The Ting Yao here exhibited belongs to the North Sung dynasty. The body is delicate and soft, with the dragons in bold relief. An unctuous glaze permeates the surface, and mottles it with feigned tear-drops. It is a rare treasure, more than nine hundred years old.

宋定雙龍天球罇

此北宋定所出直隸定州名曰定窰體質細膩有凸龍劃花泑水滋潤若淚痕實屬佳品迄今有九百餘年乃爲罕有之珍

英尺 高十寸六分 寛五寸五分

宋 西歷九百五十七年至一千二百七十八年



A TING YAO PLATE WITH FLOWERS DECORATION.

Sung dynasty, 957-1278 A.D.

H. $2\frac{1}{2}$ in. W. $10\frac{5}{8}$ in.

This Plate with decorations in relief, is of the Ting Yao, and was fabricated at Tingchou in Chihli province. Of a pure white glaze and thin and hard body, this excellent production was much valued at the time, as is shown by its brass mouthpiece, which was put on especially to protect it from injuries. The decorations, which are in relief, are beautifully delicate.

宋定凸花盆

宋定凸花盆造於直隸定州故名曰定窰當時卽甚寶貴以銅包口防其損缺此盆釉白而露胎薄而堅內有凸花甚屬精細流傳於世者極爲希少迄今已九百餘年誠不可多得之佳品也

英尺 高二寸六分 寬十寸三分

宋 西歷九百五十七年至一千二百七十八年

Gift
[illegible]
to
K of R

82



A TING YAO BRUSH-WASHING VESSEL.

Sung dynasty, 957-1128 A.D.

H. $2\frac{3}{10}$ in. W. $6\frac{1}{10}$ in.

This ware of the Sung dynasty was fabricated at Tingchou of the Chihli province, known as the Ting Yao. The body is of fine paste, and the glaze is white and clear. The inside is marked with coiled dragons, and the outside with fillet decorations of a spiral design. Valuable objects were at that time invariably protected by brass mouth pieces, so as to escape injuries in handling, as is shown by the present example.

宋定筆洗

宋定筆洗造於直隸定州名曰定窰質細而薄釉白而露裏有盤龍劃花且外有捲紋劃花邊品屬佳貴其時凡物佳者均有以銅包圈其口以防有損寶存迄今已有九百餘年實屬佳品也

英尺 高二寸三分 寬六寸一分半

宋 西歷九百五十七年 至一千一百二十八年

84



A PORCELAIN KUAN YIN TSUN, REPRODUCTION.

Ming dynasty, 1366-1642 A.D.

H. $7\frac{3}{10}$ in. W. $3\frac{3}{10}$ in.

This Ting Yao of the Ming dynasty, a reproduction of the old Kuan Yin vase, was out of the pottery at Tzechow, formerly under Changtefu, Honan, now under Kuangpingfu, Chihli. The stones of Tzechow were made into paste, moulded and fired, and the ware was of a good and fine-coloured finish similar to the Ting Yao, and hence is known as the Ming Ting The best reproduction has the seal "Hsi Fan T'ang" at the bottom. This vase has a thick body and flower decorations, so much better than the ordinary Ting Yao reproductions. It is more than five hundred years old, and was discovered in Peking.

明定仿古觀音罇

明定仿古觀音罇出自磁州窰昔屬河南彰德府今屬直隸廣平府以磁石製泥爲坏陶鑄最工器之佳者與定相似又以底款希范堂仿爲上品餘次之胎質堅厚有劃花勝於他定迄今有五百餘年得於北京甚屬可貴

英尺

高七寸三分半
寬三寸三分半

明

西歷一千三百六十六年
至一千六百四十二年



MING TING KU MEI VASE, A REPRODUCTION OF OLD PORCELAIN.

(1366-1642 A.D.)

H. $4\frac{1}{5}$ in. W. $2\frac{3}{10}$ in.

This Ting Yao of the Ming dynasty, a reproduction of the old "prunus" vase, was fabricated at Tzechow, under Kwangpingfu of the Chihli province. The paste is of a hard grain, and the body is decorated with flowers of prunus like the old Ting Yao.

It is of more than five hundred years old.

REPRODUCTION OF THE TA CHI VASE, TING YAU.

Ming dynasty (1366-1642).

H. $4\frac{2}{5}$ in. W. $2\frac{3}{10}$ in.

This reproduction of ancient porcelain was fabricated in the Ming dynasty at Tzechow, Kwangping, of the Chihli province. The body is well-made and thick. The shape is artistic, and the surface is marked with flower designs. It is more than five hundred years old, and was procured from a connoisseur at Tientsin.

明定仿古梅瓶

明定仿古梅瓶直隸廣平府磁州窰所出體質堅有劃花與定相似迄今有五百餘年得於北京爲世稀少之品

英尺 高四寸二分 寬二寸三分

明 西歷一千三百六十六年至一千六百四十二年

明定仿古大吉瓶

明定仿古大吉瓶窰出直隸廣平磁州體質堅薄有劃花形式玲瓏迄今有五百餘年得於天津亦爲稀少宜珍貴之

英尺 高四寸四分 寬二寸三分半

明 西歷一千三百六十六年至一千六百四十二年



KUAN YIN TSUN, K'ANG HSI PERIOD.

Ch'ing dynasty, 1660-1721 A.D.

H. $8\frac{2}{5}$ in. W. $3\frac{1}{5}$ in.

This "Tung Ching" Kuan Yin vase, with fish and dragons in relief, was fabricated in the Imperial Pottery, or the Yu Yao, at Chingtechen, of the Kiangsi province, during the reign of Emperor K'ang Hsi. Such vases were presented to the Emperor on great occasions, and were always made under the supervision of the Pottery Inspector. The vase gives the inscription that it is a copy after the Ch'eng Hua porcelain of the Ming dynasty—which is not often seen. The thick body substance, the heavy and oily glaze, and the largeness of its size, are all phenomenal. It belonged to the Imperial collection, and was brought out from the Ch'ing Palace this Spring. More than two hundred and fifty years have elapsed since the "good old days" of the reign of K'ang Hsi.

康熙東青凸花觀音罇

東青凸花魚龍變化觀音罇乃康熙年間江西景德鎮御窰廠所製向由廠官監督進呈極爲鄭重此罇仿明成化款字已屬希罕且磁胎堅釉濃厚旣較他式不同又未見過如此尺寸之大可稱無雙之品亦爲大內所藏閱時二百五十餘年今春在京得於清宮宜寶藏之

英尺
高八寸四分
寬三寸三分

康熙
西歷一千六百六十年
至一千七百二十一年



(A)

THE YÜ HU VASE, "KO LU" YAO, MING DYNASTY.

Ming dynasty, 1366-1642 A.D.

W. $3\frac{1}{2}$ in. H. $3\frac{7}{10}$ in.

This strange shaped vase is what is known as the "Yü Hu Tsun" (a jade tea-pot), and was the product of the famous pottery at Cheng-te-chen of the Kiangsi province, which goes by the name "Ko Lu." Both the inside and the surface are crackled. The colour resembles that of a dragon-fly's wing, and dazzling sparkles of golden light shine forth from the body. The vase was originally treasured in the Imperial Palace more than five hundred years ago. It was recently procured from the Imperial household of the Ch'ing dynasty—a valuable piece of art not to be trifled with.

(B)

THE "TUNG FANG LIANG" VASE, "TUN LUNG" SHAPED.

K'ang Hsi reign, Ch'ing dynasty, 1660-1721 A.D.

H. $5\frac{3}{10}$ in. W. $2\frac{1}{10}$ in.

This lantern shaped vase, called the "Tun Lung Tsun" was made in the K'ang Hsi period and was known as the "Lien Yao." The body is of a fine grain, and the glaze is glossy and soft. The colour looks like the pale sky of the dawn, hence the name "Tung Fang Liang": it also takes the shade of the light-coloured sky after a rain, and is therefore also called "Yü Ko Tien Tsin." It was fabricated some two hundred fifty years ago in the Imperial pottery at Ching-te-chen, and was for the use of the Emperor's household. This special kind of porcelain has lost its art in recent years, and so the ware is regarded as a rare treasure. The example here exhibited was discovered in the Ch'ing Palace this Spring.

一 大明哥綠玉壺罇

大明哥綠玉壺罇乃江西景德鎭名窰所製世稱哥綠表裏均有紋片雖不多見亦未有如此罇之光放金星色若蜻蜓翅爲最佳之品向爲大內庫藏迄今有五百餘年茲得於前清宮內天家寶物極堪珍貴

英尺 高三寸七分 寬三寸五分

明 西歷一千三百六十六年至一千六百四十二年

二 康熙東方亮燈籠罇

東方亮燈籠罇卽康熙時之年窰胎質堅細釉水清潤以其色若天將黎明莫可形容故名之曰東方亮又曰雨過天青康熙迄今閱二百五十餘年叠爲世貴之品其時造于江西景德鎭御窰廠爲皇室供用迨後製造失傳世遂稀少此亦大內庫藏爲最難得之寶物今春得於清宮珍同拱璧

英尺 高五寸三分 寬二寸一分

康熙 西歷一千六百六十年至一千七百二十一年



Period: The reign of the Emperor Kang Hsi, 1666-1721 A.D.

Description: Porcelain "Kuan Yin Tsung" Vase manufactured by the Lang Factory, measuring 8" by 4".

This small porcelain Kuan Yin Tsung vase was manufactured by Lang Ting Chi in the Imperial Porcelain Factory at Tsing Teh Chen, Kiangsi Province, in the reign of the Emperor Kang Hsi of the Ching Dynasty. Such wares were only made for the consumption of the Imperial household, therefore very few are owned by the community. This vase is strong and fine in quality, and elegant in shape. On the surface, there are open spaces and small holes, while the polish is thick and clear. On account of its crimson colour, it is known as Lang Yao (ware manufactured by Lang Ting Chi), being different from ordinary things. It was bought from the Imperial household last year, and being over two hundred fifty years old, it is, in fact, an excellent article which is quite uncommon.

康熙郎窰觀音罇

康熙郎窰小觀音罇乃康熙年間郎庭吉造於江西景德鎭御窰廠專爲皇室供用故流傳於世極其稀少此瓶尺寸小巧玲瓏胎質堅細上有開片猪粽眼釉厚頗露顏色鮮紅名曰郎窰非尋常之件可比迄今有二百五十餘年去歲得於皇室實爲罕見精品

英尺 高八寸 寬四寸

康熙 西歷一千六百六十年至一千七百二十一年



THE PEACH BLOOM WASHING VESSEL (OR KIDNEY-BEAN RED).

K'ang Hsi period, 1660-1721 A.D.

H. $1\frac{1}{2}$ in. Diameter $4\frac{1}{2}$ in.

This dainty water vessel was made at the Chengtechen Pottery in Kiangsi province. It was intended for the Imperial Household at Peking, and so no fac-simile is to be seen in the provinces. The porcelain is beautifully fine, and glazed in brilliant red, resembling the colour of kidney-beans (hence the name "Kidney-bean Vessel"). The body is also mottled in green, which gives a good contrast of colours. At the bottom of the vessel there is the inscription, "Made in the reign of K'ang Hsi, Ch'ing dynasty" painted in six Chinese characters. One often says, "Green as the water of the lake, and red as the roseate clouds": the colours of this fine piece of art well represents it. Of an age more than two hundred fifty years ago, it is not often seen in the porcelain market.

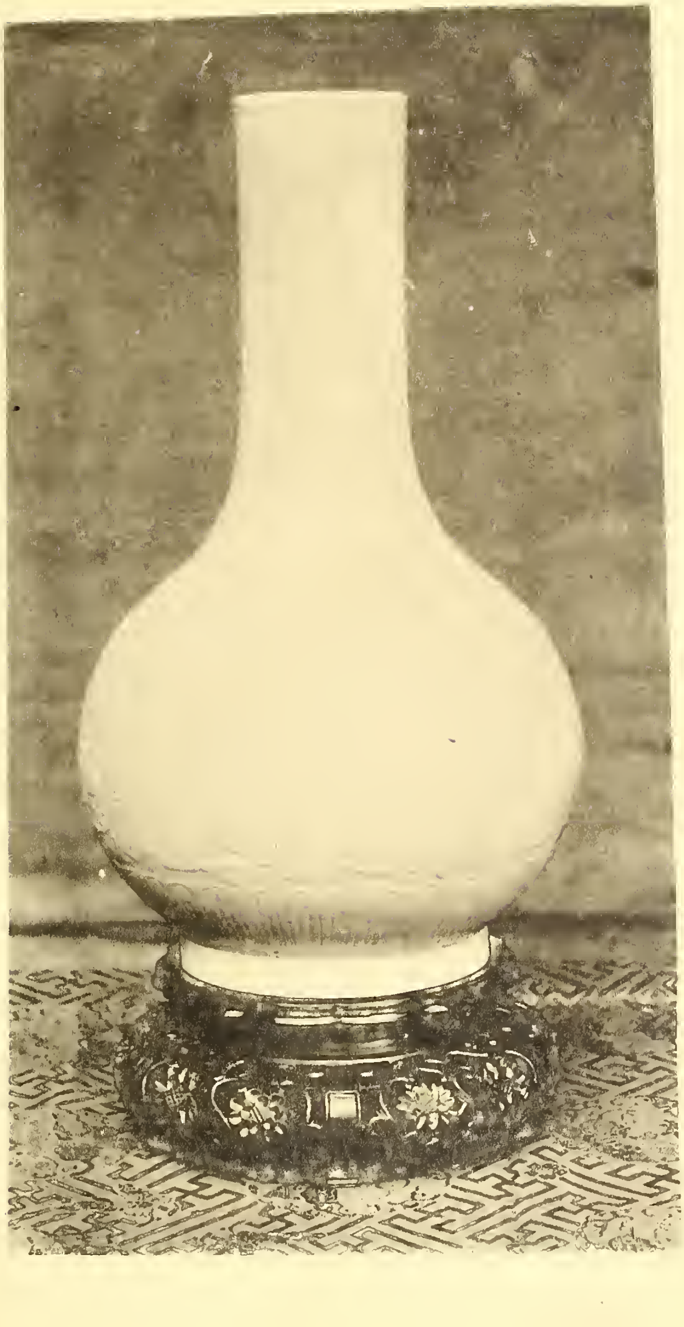
豇荳紅洗子

康熙豇荳紅洗子造自江西景德鎮御窰廠爲皇家供用之物故世間流傳絕少此洗子式樣玲瓏胎質細潤釉色鮮明紅似豇荳最佳間有綠點散佈滿身下有排款大清康熙年製六字知爲初年之件俗稱綠似湖水紅似霞誠如斯言如此成對釉色各造其妙世所稀見迄今有二百五十餘年實爲無上精品

英尺
高一寸四分
徑四寸五分半

康熙
西歷一千六百六十年
至一千七百二十一年

90



YUNG CHENG VASE, BOTTLE-SHAPED, AFTER TING YAO.

Yung Cheng dynasty, 1721-1734 A.D.

H. $12\frac{1}{5}$ in. W. $7\frac{1}{10}$ in.

This facsimile of a Ting Yao vase was fabricated in the reign of Yung Cheng, and was much treasured at the time. Of such a bulky size, it is a wonder that it has been so carefully handled for nearly two centuries. White and tender is its glaze and light its frame, like the filmy clouds of an autumn evening. The flower decoration is in bold relief, and delicately and prettily painted. It belonged to the Imperial collection, and is unrivalled in the porcelain market. It would be vandalism to underrate its value.

雍正仿古定窰天球罇

此定窰瓶乃雍正年間所仿當時爲世所重今觀其尺寸之大且寶存迄今有一百九十餘年毫無損缺洵屬難遇其釉白而潤胎骨輕如薄雲有凸花其式玲瓏可愛爲皇室所藏世所見者殆無其匹能勿寶貴

英尺 高十二寸二分半 寬七寸一分

雍正 西歷一千七百二十一年 至一千七百三十四年

91



CHIEN YAO KUAN YIN, GODDESS OF MERCY, SITTING POSTURE.

Ming dynasty, 1366-1642 A.D.

H. $9\frac{1}{2}$ in. W. $6\frac{1}{10}$ in.

This holy figure was fabricated in Tehuahsien, during the Ming dynasty, now a sub-prefecture under the jurisdiction of Yungchun, of the Fukien province: hence the name "chien yao" produced from a Fukien pottery. Of a thick body substance, and glossy white glaze, this special kind of porcelain generally takes the form of a Buddha. This example of a Chien Yao Buddha has winding coils of hair, that twist into a chignon; a flowing garment, light and filmy as the fleeting cloud; a natural posture and a solemn appearance. These qualities are rare; and it is interesting that nothing has happened to it for these five hundred forty years!

明建觀音坐像

此明建窰像造於泉州府德化縣今改屬永春州體厚瓷白滋潤是窰所製佛像爲佳若此像露髮盤髻形貌端正坐亦自如而衣褶飄灑若浮雲從未多見之品迄今有五百四十餘年尙屬完全甚可貴也

英尺 高九寸五分 寬六寸一分

明 西歷一千三百六十六年 至一千六百四十二年

92



PORCELAIN JU LAI BUDDHA (TATHAGATA), STANDING POSTURE.

Chien Yao, Ming dynasty, 1366-1642 A.D.

H. $13\frac{3}{5}$ in. W. 5 in.

This Chien Yao of the Ming dynasty came from Chüanchou, Tehuahsien, now under the jurisdiction of Yungchun, Fukien. Though the body is massive, the grain is fine and glossy, with a glaze of fresh, white tone.

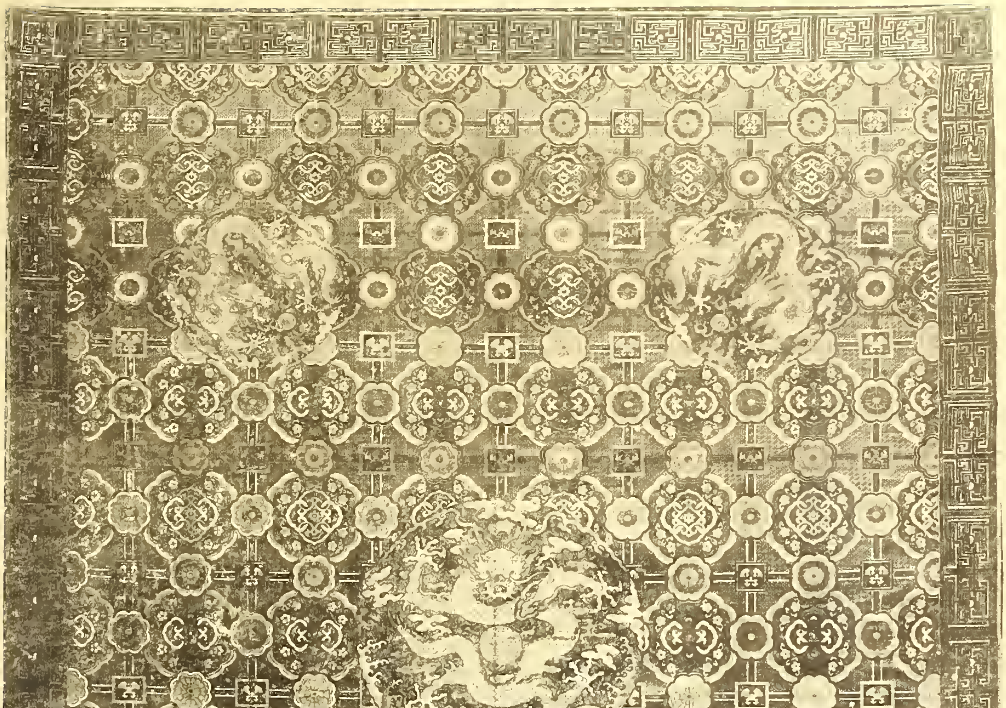
Among the various productions of the Chien Yao, those representing the figure of Buddha are the best; but they are rarely seen with a headdress, as here displayed, that resembles the spiral shell of a snail. The surface, moreover, is dabbled with blotches of T'u Huang Pan (literally, the yellow spots of the skin of a hare), which seem to prove that the porcelain dates even before the Ming dynasty. Still, the Ming dynasty is quite five hundred years from to-day, and the ware is entitled to the honorable name of Antique — a thing not accessible to every man.

明建如來佛立像

此明建窰出自泉州德化縣今改屬永春州體厚質細膩瓷白滋潤建窰以佛像爲佳若此立像露髮髮若盤螺亦屬罕見且有兎黃斑或較明代先出自明至今亦有五百四十餘年洵屬難得之品

英尺 高十三寸六分 寬五寸

明 西歷一千三百六十六年 至一千六百四十二年



POLYCHROME BROCADE, ON A RED GROUND.

K'ang Hsi dynasty, *1660-1721* A.D.

L. 8′4″ × W. 6′5″

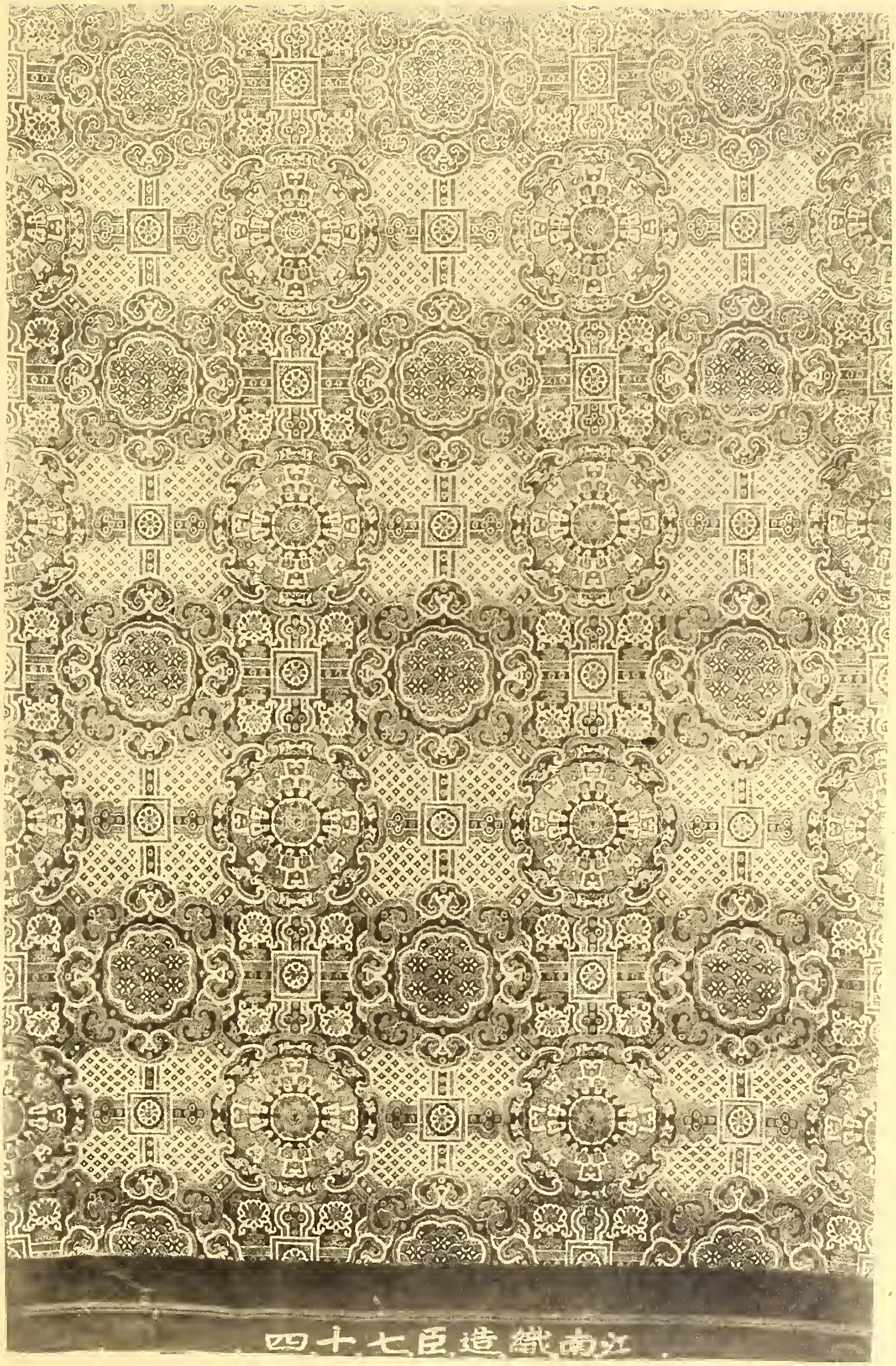
This polychrome brocade, embroidered on a red ground, was made for the Imperial Household during the reign of K'ang Hsi. The silk is of a fine and strong texture: the colours are brilliant and fresh. In the middle of the brocade, there are the two words "Wan Shou"—meaning "living thousands of years"—woven with golden threads, as it was presented to the Emperor on His Majesty's birthday. It is now more than two hundred fifty years old, and was purchased from the Imperial Palace at Jehol.

紅地合彩錦

紅地合彩錦乃康熙年間所製之貢錦光彩燦燦顏色鮮明地質純厚中盤金龍有萬壽兩字是時爲康熙帝萬壽臣工進貢之品迄今二百五十餘年光復後得於熱河皇宮實爲稀世之珍

英尺
長八尺四寸
寬六尺五寸

康熙
西歷一千六百六十年
至一千七百二十一年


江南織造臣七十四

FIVE-COLOURED EMBROIDERY ON YELLOW GROUND.

K'ang Hsi, *1660-1721* A.D.

(*Size*, L. 18′ W. 2′6″)

The embroidery here exhibited is worked on a yellow-ground silk, and the colours are richly brilliant. On the top of the embroidery, there are the characters "Chiang Nan Chih Tso Chen Chih Shih Ssu", meaning "made in Kiang Nan: (Nanking) your obedient servant: seventy-four." If we take it as belonging to the time of the beginning of the Ch'ing dynasty, it must be the product of the K'ang Hsi reign when these embroideries were made specially for the Court. It has been in the Palace for some time, but came to the market from Jehol after the Revolution of 1911.

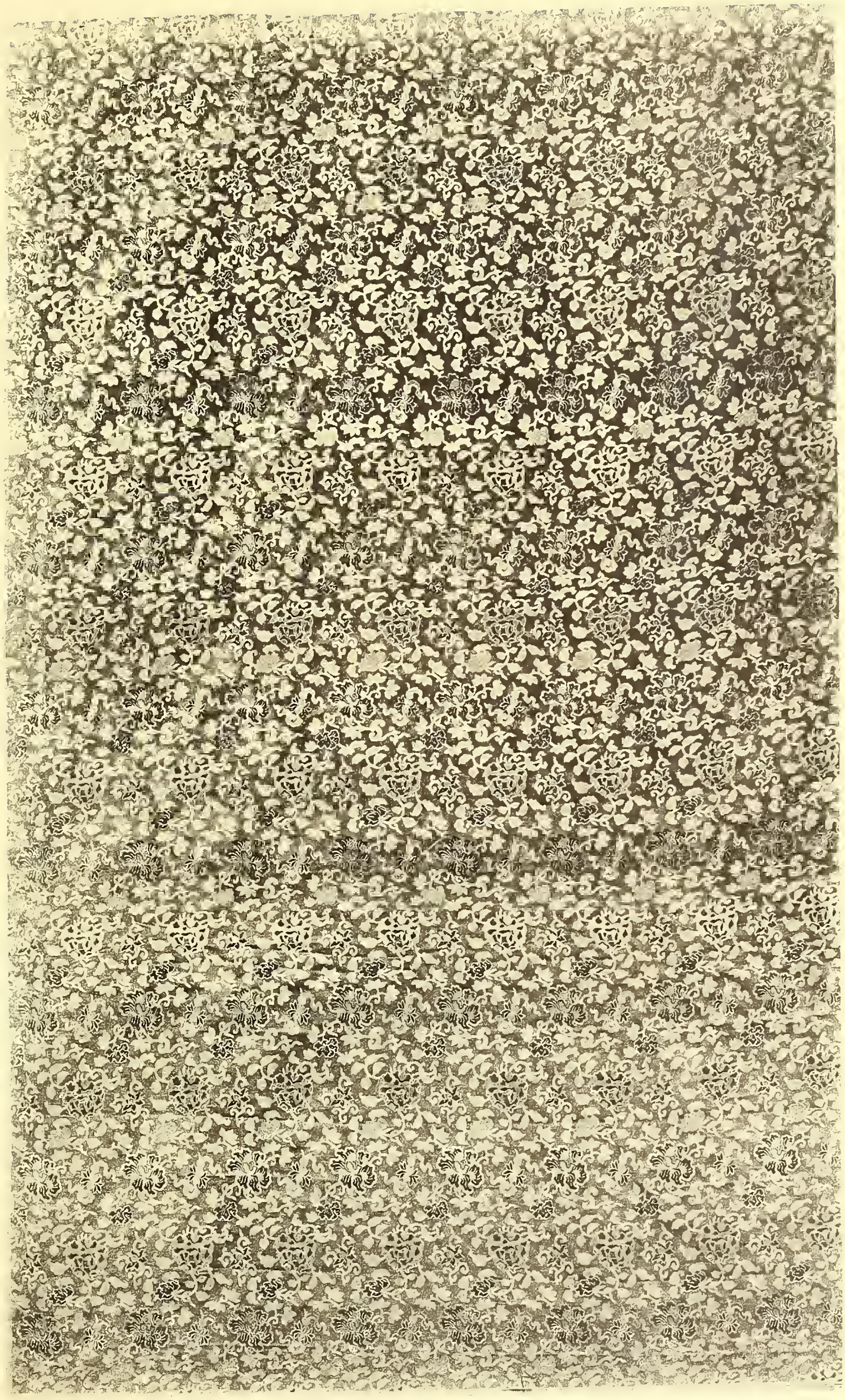
黃地合彩錦

黃地合彩錦光彩純亮錦頭織有江南製造臣七十四字樣以清初推之亦康熙年間貢錦大內所藏迄今亦有二百餘年光復後由熱河皇宮出今之所見殆罕其匹

英尺 長十八尺 寬二尺六寸

康熙 西歷一千六百六十年 至一千七百二十一年

95



COLOURED EMBROIDERY ON A BLUE GROUND.

Yung Cheng, Ch'ing dynasty, 1721-1734 A.D.

L. 22'5" × 2'4"

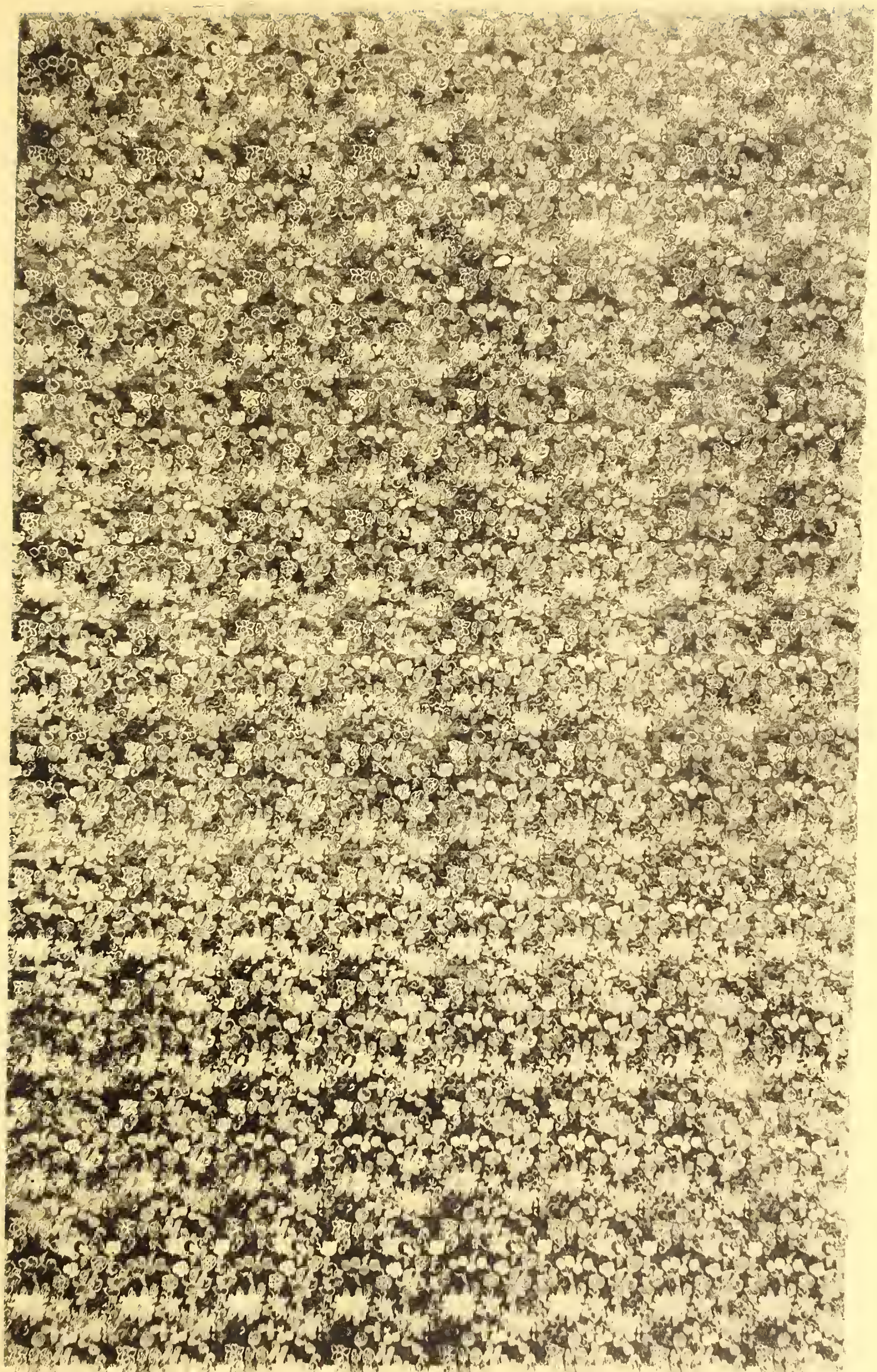
This beautiful embroidery on a blue ground, and with pretty sprays of little delicate flowers for the pattern, was, like the other embroideries of its kind, made for the Imperial household during the reign of Emperor Yung Cheng. Of a date that goes back more than one hundred ninety years, the shade of the colours and the material have remained quite fresh and new.

藍地小花彩錦

藍地小花彩錦亦雍正年間貢錦光
質純粹內庫所藏迄今亦有一百九
十餘年實爲美麗之品

英尺 長二十二尺五寸
寬二尺四寸

雍正 西歷一千七百二十一年
至一千七百三十四年



COLOURED EMBROIDERY ON BLUE GROUND.

Yung Cheng dynasty, 1721-1734 A.D.

H. 22′ × 2′6″

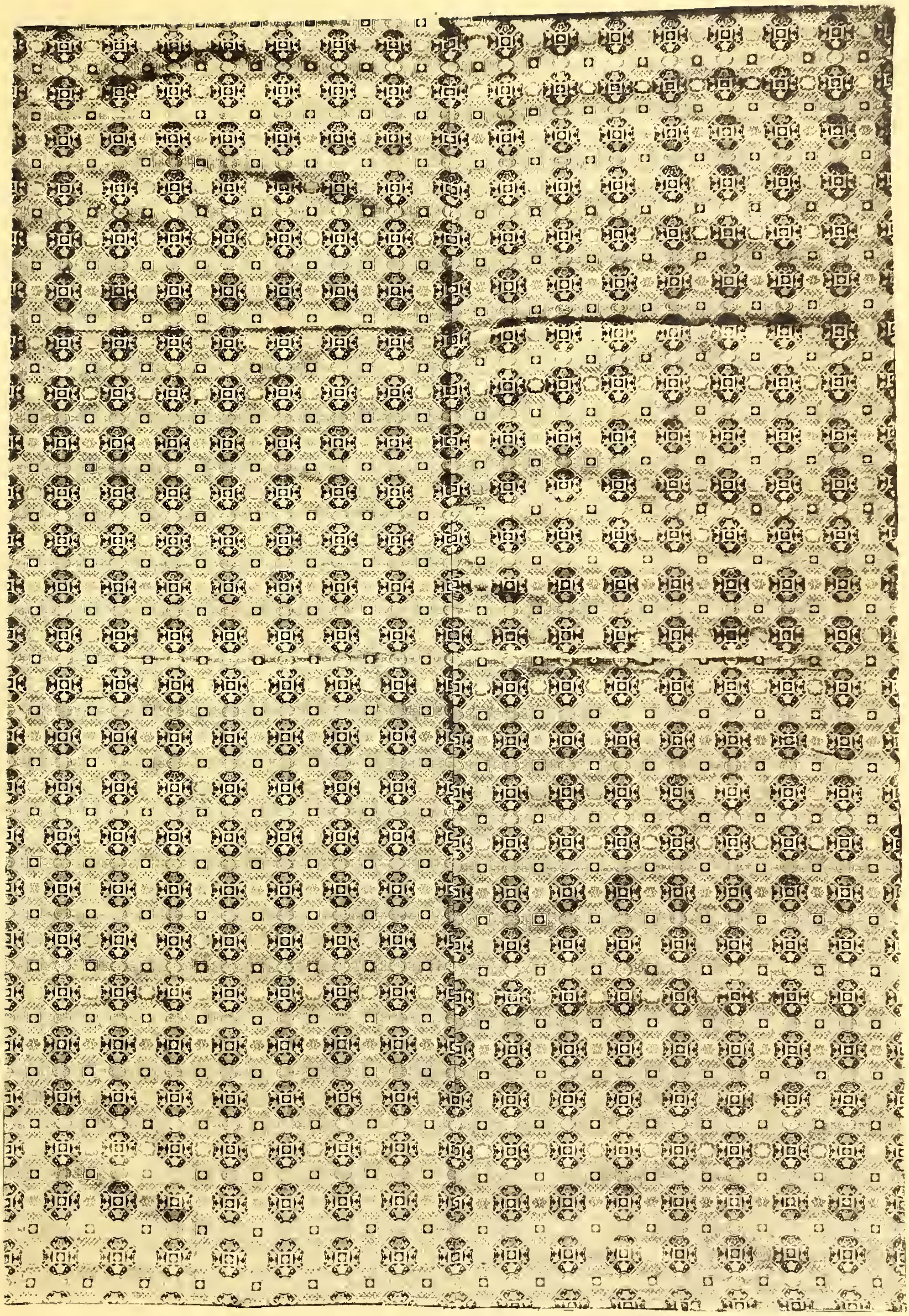
This coloured embroidery on a blue-ground silk was made for the Imperial Court of Emperor Yung Cheng. The flower pattern is of two colours, yellow and red, and with a brilliant lustre that is dazzling to the eye. It came from the Ch'ing Palace, and is something to be treasured.

藍地花錦

藍地花錦乃雍正年間貢錦也錦織有紅黃花光彩灼灼乃大內所出迄今有一百九十餘年出於皇室甚屬貴也

英尺 長二十二尺 寬二尺六寸

雍正 西歷一千七百二十一年 至一千七百三十四年



POLYCHROME EMBROIDERY, ON A CHESTNUT-BROWN GROUND.

Chien Lung, Ch'ing dynasty, 1734-1794 A.D.

L. 6′10″ × W. 4′10″

This magnificent piece of polychrome embroidery, worked on a dark brown ground, was a present for H. M. the Emperor Chien Lung from some provincial Governor. The mixture of colours is splendid, and the satin that forms the ground is of a strong and thick material. It is now more than 170 years old.

醬地合彩錦

醬地合彩錦乃乾隆時製造貢錦光彩體質純堅亦大內庫藏之品世亦希少不可多得迄今有一百七十餘年之久得於北京皇室當寶貴之

英尺　長六尺十寸　寬四尺十寸

乾隆　西歷一千七百三十四年　至一千七百九十四年

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